

MUSICAL AMERICA



Edited by *John C. Freund*

Vol. VI. No. 26

NEW YORK, SATURDAY, NOVEMBER 9, 1907

\$2.00 per Year
Ten cents per copy

MANHATTAN BEGINS ITS SECOND SEASON

Brilliant Audience Applauds Nordica and Zenatello in Ponchielli's "La Gioconda."

Enthusiastic Reception for New-Comers and Old Favorites—Campanini the Controlling Genius—New Tenor's Debut Conspicuous—Opera Well Staged—Hammerstein's Speech

Last Monday the first operatic gun of the season was fired by Oscar Hammerstein, when he threw open the doors of the Manhattan Opera House for the second year of its history with a performance of Ponchielli's "La Gioconda." The occasion further marked the return of Lillian Nordica to the New York opera stage after an absence of a year and her first appearance at this institution, and the American débuts of Jeanne Gerville-Reache, a young French contralto, Giovanni Zenatello, the new Italian tenor, and Adamo Didur, a Polish basso.

The long line of carriages on Thirty-fourth street and turned up for several blocks on Eighth avenue recalled the Melba nights of last Winter, while the crush of pedestrians that made the approaches to the building well-nigh impassable was a repetition of the scene on last year's opening night. Once inside, Mr. Hammerstein's patrons discovered a number of radical changes in the interior arrangements. The large staircases had been removed from the lobby, leaving the entrance much more spacious than formerly, while separate entrances to the family circle from Thirty-fourth street proved effectual in preventing over-crowding. An extra passageway, moreover, had been built through to Thirty-fifth street, in front of some of the singers' dressing-rooms.

Mr. Hammerstein had installed a corps of young women ushers, modestly attired in black dresses with broad white collars, who proved very efficient in getting people properly seated. It was no easy task with this first night audience, but, on the whole, the crowd was well-handled.

It was late when the performance was begun, and when at last, towards half-past eight, the curtain rose, the Manhattan contained the most brilliant audience ever assembled within its walls. In the boxes were many prominent society leaders, some of them members of the recently organized Manhattan Opera Club, which was also much in evidence in the orchestra seats. Probably the two people in the audience who attracted the most attention were the Duchess of Marlborough, who sat in Mrs. Clarence Mackay's box at the right of the stage, and Mary Garden, the much-talked-of young prima donna, who occupied a box with her father and sister, where she held an informal reception.

That the audience was essentially one of music lovers, however, was evinced by the spirit of tense interest in the performance that pervaded the auditorium from the rising of the curtain. The appearance of Cleofonte Campanini at the conductor's desk was the signal for a prolonged demonstration of glad welcome. Its pleasure at seeing the old favorites, Nordica, de Cis-

(Continued on page 5.)



ELEANORE DE CISNEROS

Young American Mezzo-Soprano Now in Her Second Season at the Manhattan Opera House, After an Envious Career in Europe. She Won a Distinct Personal Success as "Laura" in the Opening Performance of "La Gioconda" Last Monday.

COMPETITION FOR COMPOSERS.

Pittsburg Art Society To Award Prizes For Best Contributions.

PITTSBURG, Pa., Nov. 5.—The Pittsburg Art Society has decided to award genius in a most substantial manner. Musicians and composers living within 100 miles of Pittsburg are to be given an opportunity to show their talent and be paid for their trouble. The society will give prizes to authors of the best compositions that are submitted, subject to the rules governing the contest, conducted under the management of George H. Wilson. The prize for the best string quartet or pianoforte trio will be \$75; for the best pianoforte composition, \$50; for the best song or other vocal composition, \$50, and for the best violin composition \$50. All manuscripts must be sent to the Pittsburg Society, No. 341 Sixth avenue, Pittsburg. Each composition must be clearly written in ink, not previously published, without the name or any mark attached to identify the composer. Each manuscript must be signed by a motto or nom de plume, which shall be written on an accompanying sealed envelope inclosing the composer's name and address. Music must be sent March 2, 1908, unopened, to the judges governing the contest. E. S. C.

Kreisler's Recital Next Wednesday.

Fritz Kreisler give his first New York recital next Wednesday afternoon in Carnegie Hall.

MISS FARRAR DENIES REPORTS.

Did Not Make Statements Attributed to Her—Rumor of Her Engagement.

A dispatch from Berlin was published in a New York paper on Monday attributing to Geraldine Farrar a scathing criticism of America as an art-appreciating country, in an interview with a Berlin reporter.

A later cable quotes Miss Farrar as emphatically denying having made the statements as published. She declares the interviewer entirely distorted her remarks and invented others. The report was generally discredited by Miss Farrar's artist friends in New York from the first.

Another rumor that found its way to the press this week was to the effect that Miss Farrar is engaged to Mr. Scotti, the baritone of the Metropolitan Opera. They are both returning to New York on the *Oceanic*, which sailed on Wednesday.

DIRECTOR PACHE HONORED.

Kaiser Bestows Order of Red Eagle Upon Baltimore Conductor.

BALTIMORE, MD., Nov. 4.—Joseph Pache, director of the Baltimore and York Oratorio Societies, has been highly honored by Emperor William of Germany. In consideration of fostering German Art in foreign countries and in consideration of his work with the Baltimore and York Oratorio Societies, the Emperor has bestowed upon Mr. Pache the Order of the Red Eagle. W. J. R.

WALTER DAMROSCH BEGINS HIS SEASON

First Pair of Concerts of New York Symphony Society Orchestra at Carnegie Hall.

Fritz Kreisler, the Soloist, Received an Enthusiastic Greeting and Musicians Give Good Account of Themselves—Audience Bows to "No Encore" Rule.

OPENING OF NEW YORK SYMPHONY SOCIETY'S SEASON, CARNEGIE HALL, Saturday night, November 2. The program:

1. Prelude to Lohengrin.....Wagner
2. Symphony No. 4 (D minor).....Schumann
3. Concerto for Violin with Orchestra, in D.....Brahms

- I. Allegro ma non troppo.
- II. Adagio.
- III. Allegro giocoso.

Mr. Kreisler.

4. (a) Andantino }
(b) Scherzo } from String Quartet...Debussy

String Orchestra.

5. España (Spanish Rhapsody)Chabrier

With Walter Damrosch on the conductor's platform, the first Saturday night and Sunday afternoon concerts of the New York Symphony Society took place this week under most favorable auspices.

Fritz Kreisler, the distinguished violinist, made his first metropolitan appearance on this occasion, and completely won the favor of his hearers by a truly remarkable performance.

As was expected, the audiences at the first pair of concerts were large and enthusiastic in their display of appreciation. Had it not been for the announcement printed on the program, there would have been a story of encores to tell; as it was long applause expressed the favorable impression made by the work of the musicians.

Mr. Damrosch appeared to be at his best and his conducting brought forth all the characteristics that have won him his high place in the world of music. The men showed the results of constant rehearsing and gave an indication of what may be expected of them after a season of work on the present permanent basis.

The Brahms concerto offered Mr. Kreisler but little opportunity to display his complete technical mastery of the violin, although it brought forth his rare gifts as an interpreter and his deep understanding of the work.

Press comments:

Mr. Damrosch and his orchestra gave a good account of themselves. The orchestra is made up of excellent material, and when a piece lies within the conductor's range, as evidently the splendid Schumann symphony does, the audience has cause to rejoice.—Henry T. Finck in the *Evening Post*.

It was an evening of noble music admirably performed. The prelude to "Lohengrin" revealed, in the long ascent that leads to the thrilling climax, and in the diminuendo that carries the lovely theme to the vanishing point, a clarity and vitality of string tone that left little to be desired. In the Schumann D minor symphony the whole orchestra distinguished itself, after the opening movement, by its sure response, in terms of expressive tone and sensitive dynamics, to the conductor's baton. The accompaniment to the Brahms violin concerto was a reverent and just realization of the lovely spirit that animates that masterpiece.—H. E. Krehbiel in the *Tribune*.

The orchestra showed the results of rigorous drill. The phrasing and accentuation had all been rehearsed with pains, and in precision, unanimity and solidity the orchestra was excellent. In particular the mellow richness of the brass was noticeable, while the wood earned the gratitude of sensitive hearers by the general justness of its intonation and the lovely nature of its tonal quality.—W. J. Henderson in the *Sun*.

PADEREWSKI PLAYS TO NEW YORK CROWD

Eminent Polish Pianist Reappears in Carnegie Hall—His Art Exerts Its Old-Time Charm on His Hearers—Enthusiastic Scene at Close of Recital.

IGNACE JAN PADEREWSKI'S FIRST NEW YORK RECITAL, CARNEGIE HALL, NOV. 2.—The program:

Paderewski: Variations and Fugue, op. 23.
Beethoven: Sonata in E flat, op. 27, No. 1.
Schubert-Liszt: "Auf dem Wasser zu Singen," "Soirée de Vienne," in A major; Der Erlkönig.
Chopin: Nocturne in F sharp, op. 15; Etudes, op. 10, Nos. 10 and 5; Scherzo in B flat minor.
Stojowski: "Chant d'Amour."
Liszt: Rhapsody, No. 13.

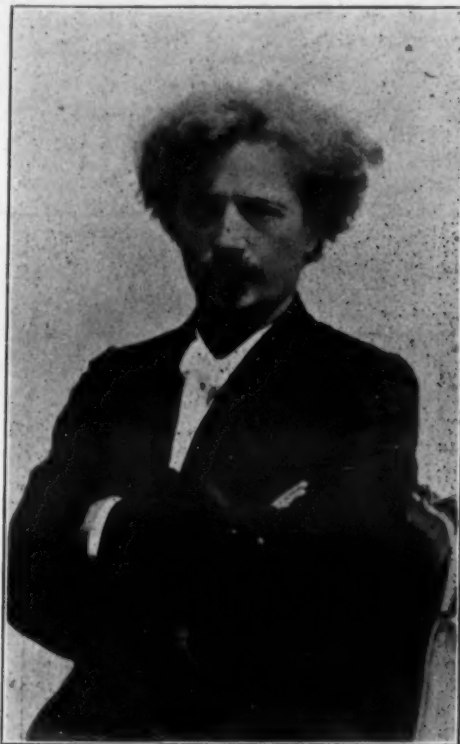
Paderewski is a magic name, and that all the old magic associated with it ever since the poetic Polish pianist was first introduced to the American public sixteen years ago still influences the local imagination, was attested by the size and worshipful attitude of the capacity audience that greeted him at Carnegie Hall last Saturday afternoon, when he reappeared for the first time in New York since the Spring of 1905.

It was long past the hour announced for opening that the recital was begun. Most of the last straggling late-comers were seated by that time, and the extinguishing of the lights on the stage and in the lower part of the auditorium was the signal for attracting all eyes to the stage door. When it finally opened and the slender, almost insignificant, figure and the mysterious, smileless face, thrown into relief by the familiar halo of hair, of the impatiently-awaited artist appeared, the billows of applause that rolled down to the platform from every part of the hall, retarding his progress to the piano as he stopped to bow repeatedly in acknowledgment, left no doubt as to the cordiality of his welcome. Similar outbursts followed each number of the program, but only in the case of the Chopin "black key" etude, which the pianist repeated, was any encore granted before the end. Then, with the always present "platform" element of the audience surging down to the front of the hall, while the more earnest music-lovers remained in their places, Paderewski appeased the seemingly insatiable appetite of his hearers by adding six extra numbers, Liszt's transcription of the "Spinnerlied," from Wagner's "Der Fliegende Holländer," Rubinstein's Valse Caprice in E flat, Liszt's Rhapsody No. 2, Chopin's Valse in C sharp minor, Mendelssohn's "Hunting Song" and his own minuet in G. Though the applause was in every case insistent—consequently not, on the whole, discriminating—the first cheers of the afternoon were evoked by his third encore, the second of the Liszt rhapsodies.

A striking characteristic of the program was the scarcity of compositions chosen with a view to making a purely emotional appeal. No opportunity slipped the artist, however, to display his master cunning in weaving a romantic glamor over everything he played. If his emotional nature has become rather more intellectualized with the development of his artistic stature, his fertility of imagination, pregnant with delightful surprises, is undiminished, the picturesque panoramas of his poetic visions are the more impressive by reason of his essential sanity and unimpeachable sense of rhythmic balance. If there were times on Saturday when he seemed to miscalculate the limitations of the piano as a solo instrument, thereby producing in climaxes an unmusical quality of tone, this was

offset by the filmy loveliness of his tonal effects in filigree ornamentation and the exquisite beauty of his touch in cantabile passages.

The set of variations with which he opened his program was not altogether new to New York, as Sigismund Stojow-



With every good wish of
I. J. Paderewski

He Reappeared in New York Last Saturday After an Absence of Two and a Half Years.

ski, who is a former pupil and a friend of the composer, introduced it at one of his recitals in Mendelssohn Hall last winter. That the good impression the work made at that time was strengthened on this occasion is evident from the statement of Richard Aldrich, in the *Times*, who considers it "one of the strongest of recent compositions for the piano." He finds that "the efflorescence of the variations under the composer's far-reaching fancy is ingenious in its many forms, and there are many of much beauty and richness of imagination." There are "delightful effects of color, and without really disclosing anything new of rhythmical values, he has produced much that is striking and significant in rhythm." The fugue appeals to W. J. Henderson, of the *Sun*, as particularly beautiful, being not only a remarkably closely knit piece of polyphony, but also warm with sensuous charm.

The same reviewer does not unite with the other leading critics in unqualified praise of the interpretation given the first of the sonatas comprised in Beethoven's Opus 27, but declares that "after all the sonata is not one of vital import and no one need seriously query Mr. Paderewski's reading."

His playing of "Der Erlkönig" was, to Reginald De Koven, of the *World*, "a really startling exhibition of extraordinary virtuosity wholly subordinated to a most powerful exposition of the dramatic

thought and meaning of the composer." Not so to Mr. Henderson, who maintains that "he has given us many times greater beauty and variety of tone, more tragic accent, more poetic insight and a deal less of the clatter of the good steed's hoofs."

In his playing of the familiar "Soirée de Vienne," which Mr. Henderson picturesquely describes as "a prismatic arch of sunlit scales, a veritable rainbow of the keyboard," Mr. Aldrich detected "the first onset of the strenuous mood that became prevalent in the performance of Chopin's scherzo in B flat minor, in which, not to put too fine a point upon it, Mr. Paderewski did some unmistakable pounding."

The scherzo, be it noted, caused the widest divergence of opinion of all the numbers played. H. E. Krehbiel, of the *Tribune*, who observes that Paderewski "has grieved many of his old admirers of late by exhibiting a desire to play in what may be called the orchestra style," but that "when he asks the pianoforte to sing it is a chorus of ecstatic hallelujahs and harping symphonies," holds that in the scherzo his achievements reached the climax of the day. Mr. De Koven, on the other hand, thinks that with it "the artistic continuance and unity of the program thus far seemed broken. There was a striving after effect, an aggressive virtuosity which made the reading seem forced and overdone." Mr. Henderson, too, after speaking of the etudes as "showered upon the listeners in a burst of frosty, sparkling notes, every one as crystalline as ice and as shining as a sunbeam," reserves comment on the presentation of the scherzo, merely remarking that Paderewski "has in recent years thought much in terms of the orchestra, and it almost seems as if sometimes when playing the piano he yearned for the clanging crash of a forte from the brass."

In his performance of Stojowski's effective "Chant d'Amour," he showed "how entrancingly he can sing on the piano," to quote the same critic.

In the *Herald* Edward Ziegler thus summarizes the great Pole's playing and its effect upon the audience: "When, in lyric passages, the artist fondled the keys there came to hearing that same wonderful singing tone that has had most of the world by the ears, but when he thundered and stormed the leonine in his nature showed its artistic claws. But these are details. To the great public it was the same adorable Paderewski, and it seemed to make little difference to it that he roared like a lion instead of murmuring like a dove."

Music for "The Christian Pilgrim."

Almost as much interest for music-lovers as for play-goers centres in "The Christian Pilgrim," the music play, which comes to the Liberty Theatre, New York, on November 11. The play is a dramatic version of "Pilgrim's Progress," and almost all of its lines are spoken to music, while there are a number of solos and concerted numbers. William Furst, long associated with the Belasco attractions, is the composer, and he has provided a music motif typifying the eternal strife of "right" and "wrong" through the play, which is almost Wagnerian in treatment.

Joseph Holbrooke will conduct the first concert of the Sheffield Philharmonic Orchestra in December. With the exception of Elgar's "In the South" overture, German's "Nell Gwyn" dances and Ernest Austin's "Piano Poem," the program will be entirely Holbrookian, viz.: Orchestral Poem, "Ode to Byron"; Suite for orchestra, "Dreamland"; Sextet for piano, flute, oboe, clarinet, horn and bassoon; six "Landscapes" (soprano solo) and six Romantic Songs. Holbrooke also conducts at Bradford, Newcastle, York, Hanley, Bournemouth and Blackpool.

NOVELTIES BY THE THOMAS ORCHESTRA

Two Compositions by Frederick A. Stock Played in Chicago—A "Popular" Program.

CHICAGO, Nov. 4.—Fourth program of the Theodore Thomas Orchestra, Frederick A. Stock conductor. The program:

Overture—"In Italy," Opus 49.....Goldmark
Serenade for Wind Instruments, Opus 7.....Strauss
Prelude to "L'Après-Midi d'un Faune".....Debussy
Norwegian Rhapsody.....Lalo
Scherzo Fantastique, Opus 25.....Suk
"Ball-Scene".....Mayseder-Hellmesberger
a—Improvisation
b—Symphonic Waltz
Stock
March Slave, Opus 31.....Tchaikowsky

When is a "popular program" truly significant of its title? might have been the query advanced at the orchestral concert rehearsal last Friday. There are so many varying ideas concerning the popular call that the big audience had wide license for speculation. It is a question whether the ordinary music lover would call the Strauss Serenade popular. It is scored for wind instruments alone, and as a composition is singularly dull—its monotony of color giving little relief and in glaring contrast to the attributes of his current compositions. Goldmark's beautiful overture "In Italy," on the contrary, was characterized by an opulence of melody with a beauty and piquancy of orchestration associated with his dashing style. He, it would seem, would come nearer the popular mark than most of the composers at this memorable matinee. A far more difficult work and one of most elusive charm is Debussy's orchestral prelude, "The Afternoon of a Faun." In this sensuous and languorous work, impressionism is carried out with remarkable skill and delicacy and the fascination of the painting disarms the sticklers for form, who believe in the academic methods followed so laboriously by the German school.

The decided novelties of the day came from the brilliant and scholarly pen of Frederick Stock, who has already established an enviable reputation as a director, a program-maker and now is coming to the fore as a composer. For at least four seasons past the compositions of Stock have found a place in these programs.

The first of the two compositions designated as "Improvisations" was quite in its call, not particularly strong in thematic material, but exceedingly well orchestrated; well suited as an accompaniment for a wedding, for which it was originally designed. The "Symphonic Waltz," the second number, emphasizes anew that Mr. Stock is a melodist, as well as a master in the mechanism of orchestration, and presents plenty of originality both in harmonic and melodic expression. He manages to keep one interested at all times and lead up to a climax sufficiently strong to worthily befit the title symphonic waltz. That Mr. Stock is a humorist, as well as a skilled musician, was manifest in his observations in the marginal notes of the program. Certainly his composition had plenty of technical strength and a captivating call to make it prominent in this high-class popular program. C. E. N.

It is now stated that the composer of "Ritter Olaf," which was produced in Frankfurt-on-Main in September with but little success, after being kept on the shelf for so long a time that it could not be returned to the authors, is one M. R. Langer, and not Camille Erlanger, the well-known French composer, as first announced.

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CONRIED ANNOUNCES FIRST WEEK OPERAS

"Mefistofele" with Chaliapine and
Martin to Follow Opening
Cilea Work.

With Cilea's "Adrienne Lecouvreur" as the attraction, the Metropolitan Opera House will open its doors on November 18 for the longest season in its history. The principal rôles will be in the hands of Lina Cavalieri, Enrico Caruso and Mr. Scotti. The work will be conducted by Rudolfo Ferrari, who as successor to Arturo Vigna, will make his first appearance in this capacity before an American audience.

Complete arrangements for the week have been made and, with the exception of Tuesday, there will be a performance every night, besides a matinee on Saturday. On Tuesday the company goes to Philadelphia to begin its season of weekly performances in the Quaker City.

On Wednesday one of the most important of the promised revivals will be made when Arrigo Boito's "Mefistofele" is staged. In the title rôle Feodor Chaliapine, the big Russian basso, of whose voice extraordinary reports have reached this country, will make his first appearance in America. The occasion will also be made especially interesting by the début of Riccardo Martin, the American tenor, who will sing *Faust*. The rôle of *Marguerite* will be sung by Geraldine Farrar, that of *Helen* by Marie Rappold.

"Aida" on Thursday will enlist the services of Emma Eames and Signor Caruso, and on Friday Alessandro Bonci will appear for the first time at the Metropolitan in one of his best rôles, that of the Duke in "Rigoletto," with Marcella Sembrich as *Gilda*. It was as a member of Sembrich's concert company several years ago that Bonci was introduced to audiences outside of his native Italy.

At the Saturday matinée "Mefistofele" will be repeated, and in the evening the first Wagnerian performance of the season will be given, in a revival of "Die Meistersinger" after a season of neglect.

FRAU WAGNER SERIOUSLY ILL.

Hope for Ultimate Recovery Is Given
Up, According to Report.

The Berlin correspondent of the New York *World* declares that Frau Cosima Wagner is now so ill that there is little prospect of her ultimate recovery. Her friends have decided to relieve her of the great responsibility and fatigue entailed by arranging for and managing the Bayreuth operas, and she has consented to be relieved.

She has heart disease and is under the care of Prof. Schweninger, Bismarck's physician.

The operas next year will be managed by Frau Baussebelec, of Dresden.

Mme. Szumowska Returning.

Boston, Nov. 4.—Mme. Antoinette Szumowska sailed from Liverpool on Wednesday for this city. Her appearances in Europe this season have been attended with remarkable success. She will appear not only in recital but with the Adamowski Trio in many concerts, which already have been booked by her manager, W. S. Bigelow, Jr. D. L. L.

A singer named Greta Steffens chose some of the more seldom heard *Lieder* of the great song-composers for a recital in Berlin the other evening. Schubert's "Die Sterne" and "Aus Heliopolis," Schumann's "Armer Peter," Cornelius's "Trauer," "Treue" and "Trost," Brahms's "Therese" and "Auf dem See" were among them.

PUBLIC SCHOOL LECTURES ON MUSIC A POPULAR FEATURE



(From the New York World.)

CARTOONIST MORTIMER'S IMPRESSION OF THE LECTURE.

East Side Audiences Greatly Interested in Talks on Great Composers by Violinist Clarence de Vaux-Royer.

One of the most popular features of the public school season in New York is the course of free lectures. These are paid for by the School Board, and the best lecturers on various topics are engaged to talk to the schools.

Music is well represented in this course of lectures and the work of Clarence de Vaux-Royer, the well-known violinist, is attracting especial attention. The idea of giving lecture-recitals on the great composers takes well in the East Side, where Mr. de Vaux-Royer holds forth and the New York *World* recently sent its cartoonist, Mortimer, to give in black and white his impressions of one of these lectures.

"The lecture, for instance, is on 'French Composers and Their Music.' You wouldn't think that this subject would be wildly appealing to such an audience, and, judging from the way the small boys 'cut up' as they gather in their seats, it doesn't augur well for the lecturer," says Mr. Mortimer. "But the moment he arrives on the platform all is changed. There is a scuffling of feet as the small boys settle themselves to listen. A round of applause, and then the lecturer begins."

"And if you think his lecture doesn't 'go' you don't know the audience. They applaud and at the right place. They show appreciation and understanding that would scarcely be found in a Carnegie Hall \$2 a seat crowd, and when the lecture is

The Leeds Municipal Orchestra will give ten concerts this season, performing such works as Schubert's Unfinished Symphony, Dvorak's "From the New World," Tschai-kowsky's "Pathétique" and two Beethoven



Clarence de Vaux-Royer

Well-Known Violinist and Lecturer.

finished they crowd about the lecturer, asking him questions and thanking him for his talk."

symphonies. The modest sum of about one dollar and eighty-five cents is charged for a subscription ticket for the gallery, while admission to a single concert costs only four cents.

Listeners Are Attentive and Enjoy Discussions—They Know When to Applaud, Too, Says Mr. Mortimer.

Mr. de Vaux-Royer has been known for the past ten years in European and American musical circles, having appeared as a violinist with such artists as Marie Roze, Victor Maurel, Rene Richard, Richard Burmeister, David Bispham, Clementine de Vere, Lillian Blauvelt and others.

He was for six years a pupil of Ysaye, Halir and Marsick, and after his début in Paris received much favorable comment. During his stay in New York he has been heard twice at Mendelssohn Hall and has given nine recitals at the Waldorf-Astoria with the assistance of the best local and foreign artists. He has been the violin soloist at the Church of the Heavenly Rest for two seasons and at All Angels Church for one, and director of the orchestra at Cornell University. For the past two seasons, besides teaching, Mr. de Vaux-Royer has won renown as a lecturer on musical subjects. He has given his five lecture recitals (at each one playing nine compositions) on the composers and music of Italy, France, Germany, Norway and Sweden, America and Russia, and he is now giving this course of lecture-recitals for the fifth time for the Board of Education, besides having given them for Cornell University's summer session and many other schools, colleges and clubs.

Mr. de Vaux-Royer believes there is still great room for fine concerts to be given in the poorer districts of the great cities, and it is to this object that he intends to give much of his time, and interest many of his wealthy friends.

Theodore Spiering, the violinist, formerly of Chicago, received good reviews from the Berlin critics when he gave his first recital of the season in the German capital.



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POHLIG, BUHLIG AND KLEIN MAKE DEBUTS

Conjunction of First Appearances When Philadelphia Orchestra Visits Carnegie Hall.

The program: Les Preludes, symphonic poem, Liszt, by the orchestra; Concerto in B flat for piano, opus 83, Brahms, by Mr. Buhlig; Symphony in C minor, opus 67, Beethoven, by the orchestra; Concerto in D major for violin, opus 35, Tchaikowsky, by Mr. Klein.

It was a very musicianly audience that gathered in Carnegie Hall last Tuesday and heard for the first time in New York, Richard Buhlig as a pianist, Karl Klein as a violinist, and Carl Pohlig, recently out of Stuttgart, as director of the Philadelphia Orchestra. It was a conjunction that was a bit unfortunate in that it rendered the program very long, but it is all the more to Mr. Klein's credit that coming forth to play after the audience had already sat through nearly three hours of music, he still waked his hearers to the most spontaneous enthusiasm of the day and when he finished, although the doors were opened, lingered applaudingly, as if loath to depart.

It was not a gathering, either, apt to be given to indiscriminate praise, numbering among its numbers, as it did, many well-known and experienced musicians. Of these, Daniel Frohman, Wassily Safonoff, Mark Hambourg, Alexander Lambert, Rudolph Ganz and Jan Sicksz may be mentioned.

Mr. Pohlig has all that a conductor should have in the matter of commanding presence and air of authority. He plainly has his own ideas of reading Beethoven and strove assiduously to instill his orchestra with some of his fire.

It is rather unjust to judge Richard Buhlig by his performance of Brahms's Second Concerto, struggling as he did against an accompaniment that at times was unsatisfactory. But even that couldn't destroy the impression that he possesses unmistakable talent, and the choice of one of the most difficult concertos in the literature of his instrument was certainly daring. He will be heard to far greater advantage in the recitals which are announced for him. A glimpse of his finesse and command of tone color was given in the Favella Minuet he played as an encore.

Of Mr. Klein something has already been said. It need only be added that he has realized the expectation of his earlier youth and is a ripe violinist of splendid ability. He is the son of Bruno Oscar Klein. In speaking of the concert the *Herald* says: "Mr. Pohlig is a conductor of warm temperament, authoritative beat and refined detail. He is a thorough disciplinarian and at all times has his forces ready to obey his slightest gesture," and of Buhlig it remarks: "His technique is of a high order, and his facile fingers triumph over every difficulty with ease."

Mr. Krehbiel in the *Tribune* writes that it may be said "that Mr. Pohlig presented himself as a conductor of quite admirable capacities so far at least as a command of the technique of his art is concerned (leaving all questions of interpretation open); that Mr. Buhlig performed his duty toward Brahms's second concerto most deferentially, with heedful care of the instrument upon which he played and a reverential attitude toward the cleanliness of its printed page, and was even more dainty in a minuet which he played afterward," and in the *Times*, Mr. Aldrich adds, "Mr. Klein shows evidence of technical proficiency and the command of an agreeable tone in his playing."

Schumann-Heink's Receipts for October

Henry Wolfsohn announces that Mme. Schumann-Heink's concert receipts during October were \$28,210, derived from appearances in Pennsylvania, New York State and New England States. Crowded houses greeted the great artist everywhere. Schumann-Heink passed through New York on Sunday on her way to Richmond, Va., where she opens her Southern tour.

MORE SINGERS COME ON OCEAN STEAMERS

Mme. Fremstad and the "Huge Wave"—Cavalieri, Rappold and Others Arrive.

The past ten days have been marked by another great influx of European artists—operatic and concert—who have reached New York either for appearances at one of the two opera houses or preparatory to professional tours of the country.

Mme. Olive Fremstad, who created the rôle of *Salomé* here last year, came on the *Provence* last Saturday. Her over-zealous press agent gave out a story describing how she had been nearly swept from the deck by a huge wave. The captain of the vessel subsequently declared that the singer had not left the cabin during the trip. She left for a short concert tour before beginning her work at the Metropolitan Opera House. Samuel Bovy, one of the conductors of this institution, was also a passenger on the same boat, as was George Lucas, the new French tenor.

Mme. Lina Cavalieri and Rita Fornia came on the *Kronprinzessin Cecilie* Tuesday of this week. The former, who is especially noted for her beauty, has been studying *Carmen* with Jean de Reszké, and she hopes Mr. Conried will let her sing the rôle this season.

Mme. Marie Rappold and Andreas Dipfel were passengers on the *Kronprinz Wilhelm*, which docked on Wednesday of last week.

Alessandro Bonci and his family are on the ocean and expect to reach New York on Friday of this week. The celebrated tenor, who was one of Hammerstein's stars last year, and will join the Conried forces this year, has spent the Summer singing in London, Paris, Vienna, Prague, Berlin and Parma.

The arrivals of other musical celebrities are noted elsewhere in this issue of MUSICAL AMERICA.

[Dr. Lawson to Sing in Milwaukee.]

Dr. Franklin D. Lawson, the New York tenor, has just been engaged to sing in Berlioz's "Damnation of Faust" in German, at Milwaukee, on April 26. A chorus of 200 and the Theodore Thomas Orchestra will take part in this performance.

Wassily Safonoff, conductor of the New York Philharmonic Society, who returned from Europe last week, spent the Summer with his family in the Caucasus. He conducted concerts in London and Copenhagen in the Spring.

BOSTON CHROMATIC CLUB'S OPENING.

Clara Sexton One of the Soloists at Enjoyable Affair—Cello and Piano Music.

Boston, Nov. 5.—At the special invitation of Mrs. Richard Hamlen Jones, president of the Chromatic Club, one of Boston's most exclusive musical organizations, the representative of MUSICAL AMERICA attended the opening musicale of the season given by the club at The Tuileries, Commonwealth avenue, this morning. The following interesting program was given: Mazurka C major and "Berceuse," Chopin; Impromptu, Fauré, F. Sumner Mason; "M'ama non m'ama," Mascagni, Air from "Manon," Massenet, Clara Sexton; "Tantantelle," Popper, "Ave Maria," Schubert, "Chanson," Sitt, Carl Webster; "Qui la voce" ("Puritani"), Bellini, Miss Sexton.

The Chromatic Club is opening its twenty-first season. The program was arranged by Mrs. F. L. Milliken, and she deserves much credit for her selection of artists. The very nature of the membership in the Chromatic Club makes the audiences at these recitals decidedly critical, but at the same time friendly toward those who perform. The reception accorded the artists who took part indicated full appreciation of their efforts.

JAN KUBELIK AND HIS PARTY ARRIVE

Great Bohemian Violinist Will Appear in 125 Concerts During His American Tour.

On the *Kronprinzessin Cecilie* Wednesday Jan Kubelik, the famous violinist, arrived for a tour of 125 concerts under the management of Daniel Frohman. His wife, the beautiful Countess Czaky-Szell, Karl Junkermann, his London manager, and Mrs. Junkermann, Herr Ludwig Schwab, accompanist, and Dawson, his East Indian valet made up the party. They were met at the pier by Mr. Frohman, H. G. Snow and M. S. Lazard, respectively, manager, business manager and representative of the American tour, also several parties of the Bohemian and Hungarian friends of the Kubeliks.

The entire party has apartments at the St. Regis, and will spend the time resting and sight-seeing until Sunday evening next, as this is practically Mrs. Kubelik's first stop in New York City. This is the third tour of America that Kubelik has made, first having been heard in late November, 1900. In the seven years which have elapsed since his first visit, Kubelik, according to the joint acclaims of musical nations, has risen from the position of the most astonishing prodigy in the history of the violin, to the highest rank with his chosen instrument. At twenty-seven, when most men are beginners at their life-work, he stands a master.

Since his second American tour Kubelik has toured Europe, again meeting with his usual great success. During the past five weeks up to the time of sailing, he gave twenty-two concerts in the English provinces. The present tour of America is one of the longest ever arranged for a star of this nature. Beginning next Sunday evening at the New York Hippodrome, concerts will be given in every portion of the United States. Vancouver, B. C., on the North and the City of Mexico on the South will be the extreme points visited, closing about the first of May next, when the entire party will leave for a six months tour of Australia, New Zealand and other English colonies. Mr. Frohman feels greatly pleased with the outlook, and the reports received from the different managers along the route and predicts that the receipts of the previous tour, which amounted to between \$125,000 and \$200,000, a record equaled only by Paderewski, will be even greater on the present trip and establish a record which will be hard for any other artist to beat.

ARNOLD FOLDESY'S NEW YORK DEBUT

Hungarian 'Cellist Gives Remarkable Performance Before Audience Consisting Chiefly of Women.

The audience which completely filled Mendelssohn Hall at the debut of Arnold Foldesy, the Hungarian 'cellist, or at least that portion back of the first few rows, had abundant opportunity to observe whether music sounded as well when the performer was completely hidden, as it does when he is in full sight, for the audience was largely ladies, and the ladies largely hats. The emphatic approval which the audience gave to Mr. Foldesy's work evidently means that if the artist is adequate it does not make much difference what else happens. Mabel McConnell, a soprano with a light, pleasing, flexible voice, substituted for Cecilia Winter, who was indisposed.

Mr. Foldesy's program contained a Sonata by Marcello, the Goltermann Concerto, and Aria by Lotti, the "Spinnlied" of Popper, the "Moses Fantasia" of Paganini (arranged by the artist himself), and two encores, a Cantilena by Cesar Cui and a Scherzo by von Goens. Foldesy has fleet fingers and did some clever technical work with his left hand, especially in the "Moses Fantasia," which is difficult, almost diabolically so, in the cello arrangement. His cantilena is wonderful. Many of the compositions on the program were evidently chosen for the purpose of displaying this ability of his to do fine tonal work, and the audience recognized this, for they literally rose to him at each exhibition of his power of producing a singing, sustained tone. Foldesy phrases in a masterly manner and shows himself to be a musicianly player; he should make a great success in his coming tour of America.

The audience was enthusiastic, calling him back many times after each number and demanding encores even after the last number on the program had been played.

LEON RENNAY RETURNS.

Well-Known Singer Here to Fill Many American Engagements.

Léon Rennay is again in America for his Mid-Winter season and is already heavily booked in musical and educational organizations throughout the East and Middle West. Many of these are return engagements in places where he was heard last season—his first in America.

Rennay was one of the favorite artists of the recent London season, where he was heard in concert and recital, and in a number of the smartest drawing-rooms in the English capital. Three times he appeared before royalty and was accorded the especial patronage of the Princess Christian, sister to the King, and the most musical member of the English royal family.

Ellery Band Concert.

Another Hippodrome audience heard Channing Ellery's Western Band play last Sunday evening, when the favorable impression made by this organization was materially strengthened. The program was almost entirely made up of classical numbers—but the proper leavening of popular airs was supplied by the generous number of encores. After the opening "Tannhäuser" march and the "Phedre" overture, Giuseppe Giulii played a euphonium solo. Julia Lee was the vocal soloist and she rendered Rossini's aria from "Inflammatus" excellently. The second part of the program included the "William Tell" overture, the grand duet from "Lucia," well done by Signors Antonelli and Croce, and the prison scene from "Faust" ending with the great trio well done by Signors Antonelli, Groce and Guillii, concluded the program.

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Stage Manager, M. PHILIP SHERMAN.				
Associate Conductor, SIG. ANGELINI FORNARI.				
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Opened Monday, November 4th, 1907, at International Theatre, Chicago, Ill.
New York Address, ITALIAN GRAND OPERA COMPANY OF NEW YORK, 320 Broadway, New York City

MANHATTAN OPERA SEASON BEGINS.

(Continued from page 1.)

neros and Ancona, prompted further outbursts of cordiality, extended in equal measure to the newcomers, likewise. After each act the soloists and conductor were recalled time after time, to be laden down with floral trophies, and when, after many attempts, Mme. Nordica and Mr. Campanini succeeded in dragging Mr. Hammerstein from his corner in the wings to accept his share of the applause, the im-



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LILLIAN NORDICA

presario delivered himself of this short speech of appreciation:

"I thank you very much for your kind support of my efforts. Usually at the beginning of a season the manager is called out to make a speech, and he generally succeeds in making a fool of himself. So I will just say that if you give me a reception like this on the last night of the season it is all I ask."

In the smooth, spirited performance of

Ponchielli's opera the master-hand of Conductor Campanini was apparent throughout. The enlarged orchestra gave an excellent account of itself, the singing of the chorus was fresh, bright and well balanced, while the artists gave of their best efforts with a keen sense of individual responsibility. The work had been elaborately and attractively staged—even the reprehensible tipsiness of the old moon failed to mar the effect of the picture in the second act—and the ballet in the third act, the "Dance of the Hours," was noteworthy for picturesque grouping and the graceful art of the new *première danseuse*, Anita Malinverni.

In *La Gioconda*, in which rôle she opened the Metropolitan two seasons ago, Mme. Nordica has a part that affords her ample opportunity to display the finest features of her voice and art. On Monday her portrayal of the Venetian singer was thoroughly convincing. She sang with her well-known *finesse* of vocal delivery and acted with strong dramatic effect and sincerity; her personal appearance, moreover, was at all times magnetic.

The high expectations awaiting the new tenor were, in the main, realized. Zenatello, despite natural début nervousness, disclosed, as *Enzo*, a voice of excellent quality, well equalized throughout and especially effective in the higher register. His top notes are powerful and brilliant,



Photo by Mishkin.

MARIO ANCONA

with great generosity. His final group was devoted to selections of Chopin, in which line of composition he is certainly the most brilliant and distinguished expositor. The beautiful, brilliant and limpid tone flows like *bel canto*, glowing with rich color, eloquent in all the telling language of organized sound.

Notable among his many encores were "The Butterfly Etude" and "The Black Key Study," both of which were perfect gems of pianistic art, both in technique and tone, as were all the rest of the Chopin selections. His playing of Weber's "Perpetual Motion" was truly wonderful, both in tone, technique and scale work.

C. E. N.



GIOVANNI ZENATELLO

but his sense of artistic values prevented his dwelling upon them unduly, one of the average tenor's besetting sins. When he has "found himself" in his new surroundings he will probably be heard to better advantage. As it was, his reception was most enthusiastic.

Mme. Gerville-Reache, who sang the rôle of *La Cieca*, made a deeply favorable impression as the possessor of a contralto voice especially warm and round in the lower notes. Her acting was uneffected and she should prove a valuable acquisition to the company, which can also be said of Mr. Didur, who took the part of *Alvise*. As *Laura* Mme. de Cisneros sang with

better command of her vocal resources and more telling effect than ever before at this house; while the *Barnaba* of Mario Ancona, if not sufficiently wicked, was a conscientious impersonation. Owing to the lateness of the opening and the interminable waits between the acts, it was 12:15 when the last curtain fell.

On Tuesday "Carmen" was presented as a special Election Day *matinée* bill. Mme. Bressler-Gianoli and Charles Dalmorès repeated their successes of last year as *Carmen* and *Don José* respectively. The only newcomers in the cast was M. Crabbe, a young baritone from Brussels, who sang *Escamillo*.

DE PACHMANN PLAYS FOR \$2,000 HOUSE IN CHICAGO

Noted Pianist Shows His Art at Its Best in Sunday Afternoon Recital.

CHICAGO, Nov. 4.—Vladimir de Pachmann, the famous Russian pianist, appeared Sunday afternoon at Orchestra Hall in recital and was greeted by an audience that represented over \$2,000 cash at a troublous time when checks ordinarily serve as currency, that was so markedly successful that Impresario Neuman, with one swift glance at the house, re-engaged him for February 16. This eccentric and gifted pianist is certainly a grand master in the domain of rich, telling and soulful tone.

His program was largely made up of lighter selections, and was almost doubled by the demand for encores that he gave

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MISS DEFOREST ANDERSON MAKES NEW YORK DEBUT.

Young Flautist Wins Artistic Success Despite Uncongenial Surroundings At Fifth Avenue Theatre.

Marguerite de Forest Anderson, who has won distinction abroad as a flautist, made her American début at the Fifth Avenue Theatre, Sunday afternoon last, and in spite of adverse conditions achieved an artistic success.

A Sunday audience at the Fifth Avenue Theatre is not one to which a high

order of melody particularly appeals, but such was Miss Anderson's art that she was accorded hearty applause and forced to give encores. For a time, at least, popular song and dance were forgotten in the admiration for her artistry.

Miss Anderson played the Chaminade "Concertstück in D" charmingly. Her command of expression is wonderful for an instrument which is usually accorded with little variety of tone color, and her performance, both of the Chaminade selection and of the Don Juan number which followed were brilliant and intelligent.

It is to be hoped that Miss Anderson will be heard again in New York in more congenial surroundings.

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MANY CONCERTS AND RECITALS IN LONDON

Julian Pascal, Emanuel Wad and Others Well Known Here Win Critics' Favor.

LONDON, Oct. 29.—It was a surprise to the management of Covent Garden when the announcement of John McCormack's debut had the effect of filling the house in a manner that reminded one of a Melba night. The young Irish tenor was called before the curtain time after time, often enough to gladden the heart of a Caruso, but though he refused to take the calls alone it was "McCormack! McCormack!" that sounded from every part of the house.

Last week Julian Pascal, well-known in America, gave a pianoforte recital here at Steinway Hall. As some one has said, Mr. Pascal is "not so much a big pianist as a poet at the piano," which was borne out by his delightful performance. His program included works by Beethoven, Chopin, Rubinstein, Mendelssohn, Pascal and Liszt. The Chopin compositions perhaps suited him best and were rendered in a masterful manner, as was also the Rubinstein Staccato Etude, which had to be repeated, and the Liszt Rhapsody. His own compositions were a delightful addition to the program, so enjoyable that the "Elfintanz" received a repetition also. In answer to insistent recalls, Mr. Pascal added another of his compositions, a "Revieris," after the program was completed.

Mr. Pascal told me that he intends remaining in England—he is living in a suburb of London at present,—for a year,

when he will probably return to take up his work in America again.

The American soprano, Mlle. Altona, gave a recital in Aeolian Hall on October 17, and received some good notices, especially for the care and intelligence displayed in the making up of her program. Out of twenty-three songs no fewer than nineteen were marked "first time" and all the novelties proved interesting and of worth.

In the evening at the same hall Alys Bateman, who made her debut in London four years ago and who has just returned from a successful tour of Canada, gave a song recital. She was welcomed back by an appreciative audience.

At the great new concert hall, St. James's, which will be opened in February, there are plans for three seasons of Promenade concerts during the year.

Two Australian sisters, Beatrice and Lalla Miranda, are winning much favor on the concert and operatic stage here. Miss Beatrice made a deep impression at the Ballad concert at Queen's Hall last Saturday, and also as *Gilda* in "Rigoletto" at Covent Garden on Oct. 18. Miss Miranda sang in concert at the age of fifteen. After three years of Paris study in Paris, while still very young, she made her debut at The Hague, and appeared subsequently in Brussels. In 1900 she sang *Gilda* at Covent Garden and since then she has been singing with much success in Paris, Brussels and Nice.

At the Leeds Festival no less musical an instrument than a fog horn was introduced into the orchestra!

Sir Edward Elgar intends spending the Winter in Rome.

Emanuel Wad, of Baltimore, was heard in recital at Aeolian Hall on the 18th. He presented an interesting program, including the Beethoven Sonata in C minor, Op. 111, which he gave with great dignity and strength. He played with great clarity and correctness of phrasing, and with much fire and force. He gave also Schumann's "Kreisleriana," and selections from the works of Scarlatti, Chopin, Paderewski, Liszt and himself. He was received with marked enthusiasm by his audience.

A great competitive festival is being planned for and by East London for next Spring. The "despised East" it is spoken of, in contradistinction to the fashionable West. This is creating quite a stir, and

many prominent people are lending their aid in the training of their poorer brethren for their festival.

A most interesting program was given at Aeolian Hall on October 21 by Cecile Chaminade and her assistants, Mme. St. André, Mlle. Lydia Obree and Ernest Groom, Mlle. Chaminade's playing of her own compositions was crisp and graceful.

Her songs were sung in appropriate style by her associate artists.

Mischa Elman, who gave a concert in Queen's Hall with the London Symphony Orchestra, under Emil Mlynarski's baton, is a great favorite in London. Mlynarski, who appeared here for the first time on this occasion, was a fellow-pupil of Leopold Auer, Elman's teacher, at the Odessa Conservatory, and predicted a brilliant future for the boy Elman when he first heard him years ago. Elman played with much intelligence and depth of feeling, as well as breadth and beauty of tone.

Mme. Kirkby Lunn, the popular English contralto, is being heard many times before leaving for her engagement at the Metropolitan in New York, where she will remain all Winter.

Gladys Naylor-Carne recently came forward as both violinist and pianist and distinguished herself in both capacities. She played Bruch's Concerto in G minor with bold attack, much sweetness of tone and easy and graceful bowing. She also played Brahms' Variations on a Theme by Handel, with great clarity and excellent technique, though her tone was a little hard and not always sufficiently will modulated.

At a Promenade Concert in Queen's Hall, Frederic Austin appeared as composer and singer. His Rhapsody, "Spring," for orchestra, was heard upon this occasion and made a marked impression on both audience and critics. Although the influence of Strauss is felt, there is a noticeable absence of extravagance and many varied and beautiful effects are attained by legitimate means.

L. J. P.

For a long time the Milan publishing firms of Ricordi and Sonzogno have been searching for a secret printing office in Naples where their publications are fraudulently reprinted. They have just succeeded in seizing a shipment of thirty thousand pirated copies of "Aida," "Il Trovatore," "Cavalleria Rusticana" and "La Gioconda," destined for South America.

LOST COMPOSITIONS OF PAGANINI FOUND

Fourteen Works Brought to Light in Genoa—All Written in His Own Hand.

A discovery has just been made in Genoa which will delight all music lovers, says the New York Times. It is a well-known fact that very little remains of the musical compositions of Niccolò Paganini, the great violinist, for the reason that what his contemporaries deemed his most original and charming creations were often the inspiration of time and place, and often, too, their transcription was impossible. Moreover, much of the music that to-day bears his name has been radically changed.

And now in Genoa fourteen of his compositions have come to light, all written in the maestro's own hand. Among them is the famous "B minor concerto" which astonished the musicians of his time, and, whether executed by Paganini himself or by his successor Sivori, never failed to arouse fervent applause.

Paganini published during his lifetime only five works—"Ventiquattro Capricci per Violino solo dedicati agli artisti," "Sei Sonati per Violino e Chitarra," "Sei Sonati per Violino e Chitarra," and in two volumes "Tre gran Quartetti a Violino, Viola, Chitarra, e Violoncello," making in all thirty-nine pieces.

As the newly discovered manuscripts come under the law which prohibits the export of art objects without the consent of the Italian Government negotiations for their purchase for the State have already been begun by the Ministry of Fine Arts.

The thirteen-year-old Polish piano prodigy, Mieczysław Horszowski, who visited New York last Winter and made two or three public appearances, has just made his Berlin debut, with a recital in the Singakademie. While his limitations are duly recognized by the critics, his unquestionable gifts and unaffected style come in for most encouraging comment.

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EUROPE'S FAMINE OF GREAT MUSICIANS

Richard Buhlig, in Interview with "Musical America," Declares Nearly All the Noted Artists Are Booked for America.

Richard Buhlig interspersed his piano practice in his room at the Hotel Wellington last week with bewailings that he had been just another of the cluster of stars to experience the now notoriously tempestuous voyage across the ocean of the *Kronprinz Wilhelm*.

It was toward the end of the day which he had spent at the piano when I called on him and he was preparing for departure for Baltimore, where he was to make his American debut.

"It is not to be my first appearance in America," he said, "although I don't think the others ought really to count. They were over ten years ago and were at pupils' recitals. I think," he added quaintly, modestly enough—"I think I can do better now—yes, I have improved."

It was the promise that expert critics read in those same long-ago recitals in Chicago that led to the advice, almost a demand, that Buhlig go abroad to study and that he became a pupil in Vienna of Leschetizky, teacher of Paderewski, who found in him material to make one of the leading pianists of to-day.

Tall he is and aureoled with dark hair inclined to be curly. A moustache well past its days of incipency takes away from the feminine characteristic of his very regularly featured face. If his voice was ever Chicagoese, that quality is happily lost, only the depth and masculine timbre is left, and he speaks as might be expected of one who during most of his impressionable years has sojourned in lands of softer,—at least different voices—and strange accents. It would seem that the Chicago voice, influenced by German gutturals, English vowel-sounds, and French elegance may become a very pleasing means of expression.

"I hope I shall be over the effects of that terrible voyage by to-morrow," he said. "At least when the time comes to play. Why, sometimes now the piano seems to sway beneath my hands, particularly when I play very fast or very loud, and I have to stop. It is altogether a most exasperating effect."

"Probably that is why M. de Pachmann always crosses in June," I suggested, "when as he says 'the ocean is like a pond.'"

"Yes, I understand he has 'the fear of the sea' upon him. Ah, but he is a wonderful musician. He caresses a piano. I admire him greatly."

Mr. Buhlig, although he has been abroad for a decade, sees no surprising change in New York for the very good reason that he never saw the city before. "We came to New York at night—I and my father, when he took me to Europe—and we went aboard the steamer immediately and sailed very early. But when I get out to the country I knew, I expect that the surprises will be tremendous."

"I am anxious to get into the West also, where my father and brothers are in Chicago, as I have seen none of them in all these years."

"Are you not beginning your season rather soon after the fatigue of such an ocean voyage as you had?"

"Yes, but I could not come sooner on

account of engagements—and now I am booked for twenty concerts between now and December 5. I was approached to make many appearances in England during November but of course I had to come away."

"I don't know what they abroad are going to do for good singers or musicians this Winter. Why, America has taken them all. The managers are looking about frantically in hopes of making 'discoveries.'"



RICHARD BUHLIG

This Celebrated American Pianist is Touring the Country Under the Auspices of Steinway & Sons.

Nothing in the music world was ever seen like the influx of musicians to the United States this season. At the present rate it would seem that New York would soon need three opera houses. I don't know how even so large a country as America can in addition to its native musicians call in almost every one of any great consequence abroad and still make it pay. It must be a music madness that is in the land.

"The European managers are surely aghast. 'Oh, those mad Americans,' they say. 'They stop at nothing. If they want any one or anything, money counts not at all with them. They must have it!'"

There was a ring of the bell and Mr. Buhlig was informed that his carriage had arrived to take him to the depot. "I must hurry—you see how it is," he exclaimed and while gathering many sheets of music from the piano with one hand he shook

mine with the other. Then he "packed" trunks by throwing things into them. There's nothing dreamily temperamental about this young man when trains are to be caught.

LEE.

PORTLAND, ORE., SHOWERS MAUD POWELL WITH ROSES

Eminent Violinist Is Enthusiastically Received by Large Audience in Far Western City.

PORTLAND, Ore., Nov. 4.—The impression made by Maud Powell, the violinist, at her concert last week is still the talk of the large music public of this city. It is realized that in Mme. Powell's case she has set up no barrier to perfect mastery of her chosen instrument.

She was greeted by an audience that completely filled the Heilig Theatre and her every effort was followed by most flattering applause. Several times she was showered with pink Portland roses.

The critic of the *Oregonian* states that Mme. Powell showed that in technique she is as nearly perfect as it is probably possible to train the human hand and that she is to be compared only with Ysaye or Kreisler, while the *Telegram* remarks that she showed always the fullest spiritual mastery of the music material before her.

Following the concert Mrs. Warren E. Thomas gave a reception for Mme. Powell at the Nortonia, the parlor of which resembled an art salon with its throng of musicians who came to greet the violinist. She proved as charming and unaffected in the drawing room as upon the concert stage.

PITTSBURG CHORUS'S ACTIVITIES.

J. S. Martin's Organization Sings with New York Symphony Orchestra.

PITTSBURG, Pa., Nov. 4.—The Pittsburgh Male Chorus has arranged to sing, January 1, at the Ohio State Eisteddfod, Columbus, O., and have other engagements under consideration. The organization resumed rehearsals a few weeks ago and has decided to give its first concert in Pittsburgh at Carnegie Music Hall, Friday evening, January 24. Great interest is being manifested in the prize setting, "Alexander's Feast," of which fifteen compositions from all parts of this country and from Europe have been submitted. A number of these works are said to be of exceptional merit. Greek songs by Sir Edward Elgar and "Land-Sighting" by Grieg and others will be used during the season.

The Pittsburgh Chorus sang Friday night at Exposition Hall, under the direction of James Stephen Martin, assisted by the New York Symphony Orchestra, Walter Damrosch director. The singing was most inspiring and created great enthusiasm. The club sang the battle hymn from "Rienzi," by Wagner, and two folk songs, *A Capella*. While the concert was arranged on comparatively short notice, it was a big success. The press notices were exceptionally flattering.

E. C. S.

Ingeborg von Bronsart's new one-act opera, "Die Sühne," based on Köner's drama, is to be produced at the Court Theatre in Dessau, where the composer's "Hiarne" had success in the last two seasons.

MYRTLE ELVYN'S DEBUT AT CHICAGO CONCERT

Godowsky Pupil Returns to Her Native City to Play with Thomas Orchestra.



MYRTLE ELVYN

This Brilliant Pianist Made Her Debut in Chicago Last Week.

CHICAGO, Nov. 4.—A large audience greeted Myrtle Elvyn upon her return to Chicago last Tuesday after five years' study with Godowsky. Her playing proved that her time had been well spent, and that she had fulfilled the predictions of her first and great teacher, the late Carl Wolfsohn.

Miss Elvyn had the assistance of the Thomas Orchestra and she made her first appearance in the "Egmont" Overture, by Beethoven. It was a severe test for the young pianist, but she made a splendid beginning, which was followed by two Chopin numbers—Nocturne in F minor and Polonaise in A Flat Major. The polonaise received a brilliant and spirited reading and in response to continued applause, Miss Elvyn played a transcription of the "Blue Danube" waltz, which was a marvel in technique and brilliancy of execution.

In the Tchaikowsky Concerto she did her best work with the orchestra. Poetical conception and variety of coloring were here more apparent, making, with the fine work of the orchestra and Mr. Stock, a magnificent close to a brilliant concert.

C. W. B.

Paying for Music in America.

"Already this country has acquired a reputation for paying musicians as they are paid nowhere else in the world," says the *New York Tribune*. "Americans may not be a musical people. There are some who say not. But the people of this country clearly have the price when something comes along which is believed to be worth listening to. Music and money ought not, perhaps, to be intimately associated, but, as things are, the people who have the money generally get the best music."

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 Mrs. Neurich: That is a Mendelssohn quartet. Don't speak so loud, people will hear you.
 Mr. Neurich: All right, but just tell me one thing—which of them is Mendelssohn?
 —New York Staats-Zeitung.

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JOSEPHINE KNIGHT'S SEASON.

Boston Soprano Begins a Busy Winter of Professional Work.

BOSTON, Nov. 4.—Josephine Knight, the successful soprano soloist of this city, is starting on what promises to be the busiest season she has ever had. She already has many important dates booked and her services are in much demand. Miss Knight will sing before the Women's Club of Chelsea with orchestra, November 8 and will also appear at a miscellaneous concert in Lynn, November 18.

One of the most important of Miss Knight's early engagements is with the Apollo Club of this city, Emil Mollenhauer conductor, on November 20. Miss Knight sang in many of the large cities of the East last season with the Boston Festival Orchestra and met with marked success. She sang last season the soprano solo parts in "The Creation," "The Messiah," "St. Paul," "The Swan and the Skylark," "King Olaf," and many others. She also appeared as soprano soloist in concert productions of "Carmen" in Lynn and "Faust" in Brockton. Miss Knight is a member of the quartet in the Elliot Church, Newton, Mass. D. L. L.

BUFFALO CHORUS HEARD.

First Concert This Season of Andrew Webster's Philharmonic.

BUFFALO, Nov. 4.—An exceptionally large audience attended the first concert by the Philharmonic Chorus under Andrew Webster's direction, on October 29, in connection with Victor Herbert's orchestra and Mrs. Alice Perew Williams as soloist. A chorus from "The Redemption," by Gounod, was sung with noblesse and fine effect, accompanied by orchestra and organ. Later, two interesting *capella* choruses by Kopylow and Moniuszko were so well given that the latter had to be sung again. Mrs. Williams received a warm welcome and hearty applause. Her selections were an Arioso by Bemberg and a group of songs by Schumann, Strauss, Bemberg and Hammond, after which she responded with an encore "Als die alte Mutter," by Dvorak. M. B.

MME. SAMAROFF DELIGHTS HER BUFFALO AUDIENCE

Pianist's Opening Recital in That City Brings Forth an Interesting Program.

BUFFALO, Nov. 4.—An excellent program was selected by Olga Samaroff for her opening recital in Buffalo on Friday. The C minor Fantasie of Mozart, so seldom heard in public, came first, followed by the splendid G minor Schumann Sonate, which was played with intelligence and admirable technique. Some German dances by Schubert, a Song Without Words by Mendelssohn, and Brahms's Variations on a theme by Paganini had to be followed by an encore, the dainty Capriccio by Brahms. In the second part of the program Mme. Samaroff appeared to best advantage in a group of Chopin numbers of which the Etude Opus 25 in E minor, charmingly played, had to be repeated, and in Gabriel Fauré's Impromptu in F minor, also redemanded.

An intermezzo by Emil Paur, dedicated to Mme. Samaroff, a Carillon by Liapounow and Liszt's Polonaise in E Major, given with brilliancy and fine contrast, completed the program, after which as encore Godowsky's arrangement of Chopin's Etude op. 10 No. 5 was played, in which Mme. Samaroff's splendid left hand technique was evident.

M. B.

Melba's Baggage Causes Trouble.

LONDON, Oct. 25.—"Not a little excitement has been caused on the Victorian railways," says the British *Australasian*, just to hand, by the delaying for twenty minutes at the little wayside station of Burumbeet of the express mail train from Adelaide to Melbourne. The reason was that it took all this time for Mme. Melba, her family and suite generally and their respective and collective luggage, to disembark. In reply to the official 'Please explain' memo that the driver and guard had to answer after their extremely late arrival in Melbourne, they could only say, 'Mme. Melba's baggage, animate and inanimate.'

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PATTI'S SUPREMACY IN SONG WORLD

She Was Nature's Masterpiece as a Singer, Able to Sing Marvellously Without Taking Thought of Training, Says Henderson.

Adelina Patti is believed to be worth about three million dollars. At her magnificent castle at Craig-y-Nos, in South Wales, she entertains her guests royally with fêtes and sometimes little operas, in which she sings and wears her famous diamonds. Afterward she receives in the



ADELINA PATTI.

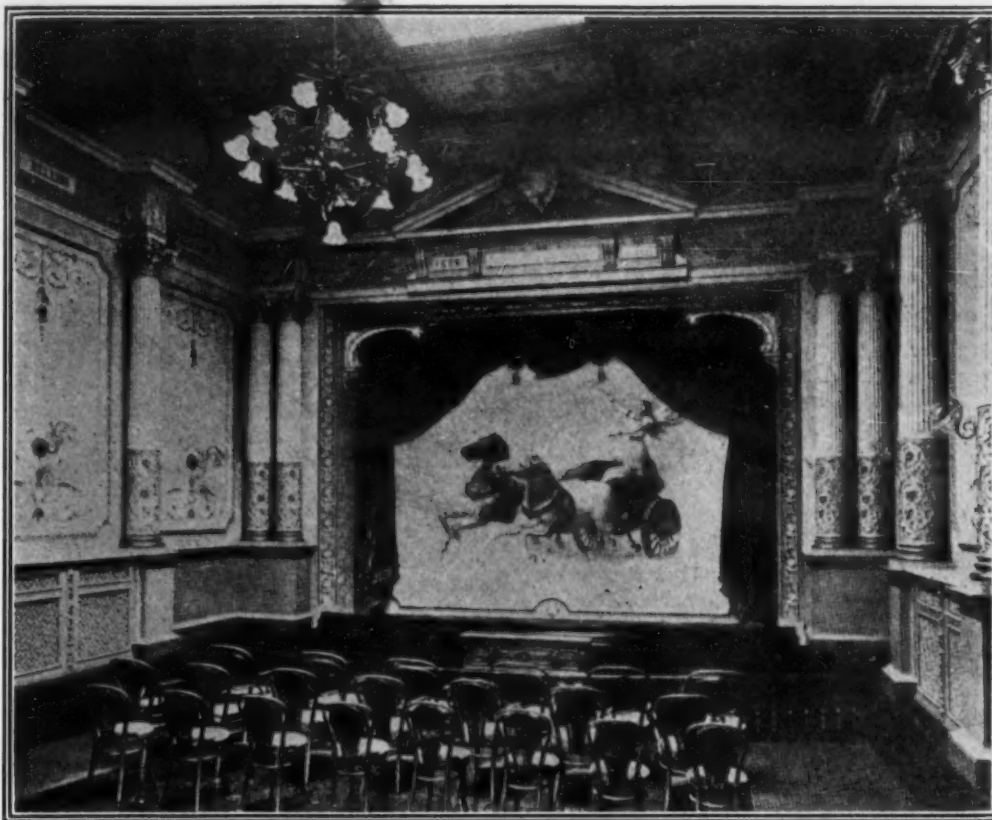
great hall. No one sits till the queen sits. All bend half-way to the floor when she

enters. Yet they really love her, for, as one great artist has said, "Patti is a witch."

W. J. Henderson, in a résumé of the great diva's remarkable career, in *Munsey's Magazine*, quotes the opinion of Albert Niemann, the famous Wagner singer, that Patti was the greatest singer the world ever knew. He was probably right. Agupari and Catalani had more extraordinary voices, but the former had little else, while the latter failed wholly in simple and plaintive melodies. Pasta and Grisi excelled Patti in the splendor of their dramatic powers, but neither could equal her in the flawless emission of tones. Malibran, the great daughter of Manuel Garcia, had a style which was marred by questionable taste in ornament.

Doubtless Patti's greatest rival in facility and elegance was Jenny Lind; but Patti's voice was more extensive, more rich, and more thoroughly equalized. Mme. Patti executed all the dazzling cadenzas of her rôles with consummate ease, exquisite taste, and a perfect quality of tone. She sang sentimental numbers, such as "Ah, Fors è Lui" in "Traviata," faultlessly. Her Zerlina in "Don Giovanni," Rosina in "Il Barbiere," and Martha in Flotow's opera will doubtless remain the models of vocal ease, abandon and spontaneity and the highest embodiments of elegant and vivacious comedy in the domain of opera.

According to a record in a Madrid book of baptisms, Adela Juna Maria Patti was born in Madrid in 1843. She is still living but as a singer she is of the past. Her career was one of easeful triumph from the beginning. Practically all the instruction she ever had she received as a child from Maurice Strakosch in New York, but she did not need much. Singing came



THE PRIVATE THEATRE AT CRAIG-Y-NOS.

to her spontaneously. Her sister, Carlotta, was studying at the same time as Adelina, and when the little girl heard her struggling with the exercises leading to the trill she said, "Why does not Carlotta do it like this?" And thereupon, without any instruction, she sang a perfect shake.

It takes from six to eight years to train a singing voice so that it is fit for the delivery of operatic music; and even then success is entirely out of the aspirant's reach if the voice is not backed by musical temperament, poetic feeling, passion and intelligence. But once in a way nature

launches upon the surface of human life a singer who apparently takes no thought of training, yet sings marvellously.

Adelina Patti was without question Nature's masterpiece in this line. Acknowledged to be the queen of all singers, in so far as voice and technique were concerned, Patti reigned for forty years. She was more than fifty-five when her voice began to show signs of the wear of time, but when past sixty she still had some tones so beautiful that they seemed to gush from the very fountain-spring of vocal youth.

CARUSO ALWAYS NERVOUS ON DAY HE HAS TO SING

Tenor in Confident Mood Says He Earns \$240,000 a Year--His Habits.

VIENNA, Oct. 25.—Signor Caruso is quoted as saying that while he does not consider himself the greatest tenor in the world, he believes himself the best paid. During his recent visit to this city he told something about his earnings.

"I have signed a four years' contract," said Caruso, "and the conditions are not bad. For eighty performances annually I get \$100,000. To this is added the \$40,000 I get from the gramophone people, not to mention the evenings when I sing for the Goulds, the Vanderbilts, and others which brings in an additional \$100,000. That makes \$240,000 a year. Then all my expenses, of course, are paid by the Metropolitan.

"At present I'm studying 'Il Trovatore,' as I am singing that this season in New York. I am also studying *Otello*, a rôle which I dearly love. I'm an actor before everything else. I study. I note my im-

pressions in the street. Often I watch for several minutes some poor beggar or a cripple.

"I also take the best possible care of myself. Heavy suppers and banquets are strictly forbidden. I smoke but little, and then only on days when I am not singing, or at night after the performance at the opera. I drink a little champagne and very much mineral water.

"A day when I am going to sing is a day of torture. I am capricious and out of sorts, and I can't see anyone. After breakfast I lock myself in my room and write letters or answer requests for my autograph. Once in the theatre I am calm. But as soon as I have sung the first act I wish that it had been the second. I leave the theatre thoroughly broken down and tired out. In fact, I have only one fixed idea—it is to defend my name, to remain Caruso!"

More of Conried's Singers En Route.

SOUTHAMPTON, Eng., Nov. 2.—The Hamburg-American Line steamship *Amerika*, which sailed from Southampton yesterday for New York, took among her passengers Alessandro Bonci, the tenor, and Messrs. Van Rooy, Goritz, Journet, Knoté, and other members of the Metropolitan Opera company.

FRAGMENT OF OPERA BY WAGNER JUST PUBLISHED

Three Acts of "The Wedding" Printed in Berlin Magazine--Story of the Manuscript.

The Berlin correspondent of the *New York Times* says there has just been published in a Berlin magazine three scenes of Richard Wagner's opera called "The Wedding," which the great composer wrote at Prague in 1832.

For some never-explained reason Wagner destroyed the opera, but a portion of it was preserved, together with a fairly complete sketch of the entire theme and ensemble. The rescued manuscripts got out of Wagner's hands and found their way to England, where they were eventually purchased at an autograph auction by a well-known Wagnerian admirer, who bequeathed them—thirty-six pages altogether—to Mrs. Henniker Heaton, in whose possession they still remain.

In Wagner's own sketch the plot of "The Wedding" centres around the following incident: A love-crazed young man climbs Romeolike to the bedroom window of his

friend's fiancée, where she stands awaiting the arrival of her own lover. She repels the intruder in the midst of a fierce hand-to-hand scuffle on the window ledge, finally pitching him headlong into the garden below, where he lands mangled and dead. At the funeral of the mad swain the girl falls dead over his bier.

The principal characters are *Hadmar*, a mediaeval king; his son *Arindal*; the latter's fiancée, *Ada*, and *Harold*, the mad lover, a courtier.

Praise for Franklin D. Lawson.

Franklin D. Lawson, the New York tenor, has been appearing with success in Charlottesville, Va., and New York City recently. His French, Italian, German and English songs were the subjects of most favorable criticism in the *Progress* of Charlottesville and the *New Yorker Staats-Zeitung* and *Herald*.

At the first concert of the Paris Society of Old Instruments in Berlin this week many interesting novelties were presented, including a concerto by Bruni "excavated" by Casadesus, a quartet by Hasse and compositions by Bach, Montclair and others.

Friedrich Gernsheim's new 'cello concerto was introduced in Berlin recently by Marix Loevensohn, under the composer's direction.

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From "Musical America" Readers

Covent Garden Defended.

To the Editor of MUSICAL AMERICA:

Algernon St. John Brenan gives a somewhat amusing description of Covent Garden Opera House in London, in a recent number of the *Morning Telegraph*. Presumably he heard but one performance there and that from the most expensive seats as would befit the bearer of so aristocratic a name. I have made the pilgrimage there a good many times and many times have been a humble auditor from the students' gallery, which is the seventh and highest tier and which costs the large entrance fee of 60c. Can you do better than that in New York? Yet the correspondent of the hyphenated name says the price of seats in Covent Garden is practically higher than those in New York! Again, we hear of visitors to New York paying \$2.00 and \$3.00 for a seat from which no view, or only a partial view, of the stage can be obtained. The gallery at Covent Garden is well ventilated, high up it is true, but every seat in it commands a good view of the stage and the acoustic properties of the theatre are all that can be desired. The statement that Puccini and putrescent vegetables are beautifully mixed in the London opera season is not wholly true. True the opera house adjoins the market, but operations in the latter place commence at daylight every morning and by sunset the gates are closed, and so far as the thoroughfare is concerned, every vestige of market stuff has vanished. True, there is no Saturday matinee and no Sunday concert, because as is justly observed, there is no demand for them—nevertheless there are some Sunday concerts and most excellent church music in other parts of the city.

To say the audiences are "languorous, unrepresentative, jaded and lackadaisical," and that the "beauty of Caruso's voice does not move a London audience" makes one rub one's eyes to see if the letter press is stationary. The writer had the felicity to see Melba and Caruso in "La Bohème" last season and enthusiasm waxed very high and curtain calls were vociferous for Caruso. He came again and again, always leading Melba to the front; and again and again the calls were for Caruso, for he it understood, the theatre-goer in England does not confine his applause to hand clapping, but shouts his "bravos" and "encores" and names his favorite in true Continental style, perhaps because an audience in London is representative of Europe in its varied nationalities.

"In London there were empty seats, dull

placidity and indifference." So!! Here is some of my experience: "Mme. Butterfly" was given. Giachetti, La Jeune, Caruso and Scotti were the quartet of artists. I stood the whole evening, and so far as I could see every seat, every box, every available corner was crowded. Emmy Destinn sang in "Don Giovanni." I tried ten days before to get 5/- or 10/- seats (these are the cheapest reserved seats). Over one hour before the performance we took our places in the queue but long before we reached the box office the sale of tickets was stopped, even the standing room all being filled.

The Moody Manners Co., who never exploit stars of the first magnitude, get good patronage and there one may see and hear well for 6d. (twelve cents). The greatest possible credit and gratitude is due to Charles Manners. There is no comparison—such a thing would be foolish—between the Lyric and Covent Garden, but standard operas are presented with fairly good ensemble and with prime donne such as Blanche Marchesi, Fanny Moody and Clementine De Vere (the latter in many respects the best, because the most refined in her style and personality and work) and every opera is sung in English. Another delightful feature of the Lyric is the librettos, which it distributes for the very modest sum of 2d., 3d. or 4d., according to the length of the opera and in each book of words are printed two or three of the principal songs, with piano accompaniment. For instance, I have the libretto of the "Huguenots," with the music of the Page song and the "Piff-Paff" song, for which I paid 6 cents, and Tchaikowsky's "Eugene Onegin" and "Il Trovatore," each with the principal songs in full, the latter costing only 4 cents. At Covent Garden the libretto costs 1/6 (36 cents).

M. B. STEAD.

Halifax, N. S.

Dvorak and Our National Music.

To the Editor of MUSICAL AMERICA:

Recently an article appeared in your paper regarding Dvorak's Symphony, entitled "A Homesick Symphony," by Philip Hale, of Boston, inspired by the letters written to the *Mercury Musicale* by William Ritter, of Prague. Mr. Ritter, it seems, obtained from Dvorak's two sons the following answer to the question, whether their father made use of the negro melodies as a basis of inspiration for his symphony, "From the New World": "The negro airs, which abound in melodic particularities, interested our father. He

studied them and arranged the scale according to which they are formed. But the passages of the symphony, . . . which, as some pretend, have been taken from negro airs, are absolutely our father's own mental property; they were only influenced by negro melodies."

Mr. Ritter claims further to have seen the sketch of the "New World Symphony." I remember, as far back as 1894, seeing the original sketches of themes, built upon negro airs, which were acquired by Dvorak from negro sources. These themes, I was told, were the original of the symphony, "From the New World."

About the time Dvorak was at work upon this symphony the world was startled by those remarkable letters over his own name, in which he asserted that the negro music was the "national music of America." These original sketches by Dvorak were held sacred by one who was in close touch with him during his sojourn in America; for that reason I do not feel that I should publish his name at this time. I am positive, though, he could tell us very much that would in a manner enlighten us as to the real purpose Dvorak had in making a study of negro music which led finally to the remarkable statement made by him, through the press, regarding its nationality.

Buffalo, N. Y.

ANGELO M. READ.

Answering Mildenberg's Question.

To the Editor of MUSICAL AMERICA:

The question, "Who is an American composer?" opens a query that is quite as difficult of solution as the well-known puzzle, "How old is Ann?" Granted, a man is born on American soil of American parents, but later settles in Europe permanently; or born under similar conditions, secures his musical training in Europe and then returns to his native land. Is either of these more of an American composer than, for instance, the man who has the misfortune to be born abroad, but who has located—or has been located as an infant—in the United States; secures all his education, musical and otherwise, in this country, and becomes identified with our musical life? Augusta Holmes was always regarded as a Frenchwoman, although she was native Irish; and similarly Victor Herbert has every right to consider himself an American composer, although he is likewise a child of Erin. Speaking of the Emerald Isle, the following ancient anecdote hits the nail on the head: A prisoner before the bar claimed to be an Englishman, but testified that his place of birth was Dublin. "How can you be an Englishman when you were born in Dublin?" asked the judge. "Your honor," replied the man, "if I had been born in a stable that would not make me a horse?"

East Orange, N. J.

CLARA A. KORN.

Mr. Chapman Takes Exception.

To the Editor of MUSICAL AMERICA:

I note in your paper published on Saturday, October 26, my name used several times in the article, "How Calvé Reigns in Her Private Car," reprinted from the New York *Morning Telegraph*. Whoever was the writer of this article had little knowledge of my happy experience with her. I did not "murmur very gently or very sweetly" the word "rehearsal," for at our festivals all our artists appear at the morning rehearsal, and may I state that no artist has ever been more gracious or charming to our festival audience than Mme. Calvé at the rehearsals at Bangor and Portland, and, notwithstanding a severe storm both mornings, she sang; she drew an immense house and was in the best of humor. I did not see any one locked out of her car. Mrs. Chapman and myself enjoyed a charming dinner served in it, and there were no explosions or infernos, or fearful detonations of the high-explosive Calvéite of which the writer says Conried and W. R. Chapman, that Bangor and Portland Wagner, know about so well. We have not produced a Wagner in the State of Maine yet, but, as opera singers, Nordica, Eames and Cary, and composers, John K. Paine, George Marston, Harvey Murray and many others. Maine is doing fairly well to keep up her reputation with other States, especially as a festival having the largest chorus in America. Cordially yours,

WILLIAM R. CHAPMAN.

Bethel, Maine.

Mary Garden "As Easy as an Old Shoe."

When I was invited to a week-end party in a country house in England a year ago, of which Mary Garden was to be a member, I quaked in my boots, and begged to be allowed to make my visit at another time, writes Mlle. Manhattan in the New York *Morning Telegraph*.

The American prima donna whom one meets abroad is usually a most terrifying creature, to be shunned as a pestilence.

"Oh, but Mary isn't a bit like that," said my hostess coaxingly. "She is as easy as an old shoe, and you'll be perfectly charmed with her!" And I was.

The week-end visit stretched out into a stay of two weeks—for it was Miss Garden's holiday time, too, and I found the American idol of the Paris opera-goer an enchanting and delightful creature.

"As easy as an old shoe," isn't possibly the greatest rhetorical bouquet that could be thrown at the feet of a feminine celebrity, but it exactly fitted Mary Garden, and truly, in these days of arrogance and artificiality on the part of successful artists, I think it was a beautiful compliment. And it exactly describes the wonderful unspoiled ease and naturalness of Mr. Hammerstein's new prima donna.



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NEW YORK GIRL'S DEBUT IN MILAN

Lillian Grenville Makes a Favorable Impression as "Ofelia" in "Hamlet"—Has Charming Stage Presence and Is Warmly Received by an Audience of Professionals.

MILAN, Oct. 31.—Last week marked the debut of a young New York artist, Lillian Grenville, at the Teatro Lirico. The house was an imposing one, and the young singer found herself before the most trying ordeal in the world, for almost every seat in the house was occupied by a professional artist of note, theatrical agents, critics, composers, impresarios, etc.

The opera "Hamlet," never really popular in Italy, had as the attraction Gita Ruffa, in the title part, a decided favorite of Italian audiences.

Miss Grenville, as *Ofelia*, was a poetic vision. Her first aria was rewarded by a burst of applause. Her work proved to be most satisfactory, the only unfavorable criticism being directed toward her method—the result of training in France.

She showed great histrionic ability, extraordinary for one so young; and she is endowed with a striking personal beauty. Moreover, the young artist shows, besides intelligence, ductibility of character, for immediately after her debut she set to seeking an eminent and capable teacher to develop her voice and have it "Italianized." The prognostics are good—very good—for this young singer, and her career will be followed with interest, for she should go far.

She is already engaged for Palermo to sing "Thais" and "Traviata"; then she returns to Brussels, and is also engaged for a series of concerts at Ostend in 1908, to sing with Caruso and other stars.

A. M. E.



MISS GRENVILLE AS "OFELIA."

RENAUD OPENS CONVENTION.

Indianapolis Pianist Inaugurates Indiana Federation of Clubs.

INDIANAPOLIS, Nov. 5.—To Emiliano Renaud, pianist of the Conservatory of Music of this city belongs the honor of having opened the first annual convention of the Indiana State Federation of Clubs in Propylaeum Hall last week.

His program was happily selected, and he was the recipient of sincere and prolonged applause from a discriminating and appreciative audience, and he was showered with many compliments "personally administered" for his artistic skill. It was noted that the opening of the convention so harmoniously was auspicious.

The 200th performance of Thomas's "Mignon" was given at the Dresden Opera House a fortnight ago. It was first given there in 1873.

MAC DOWELL CHOSEN AS MOST POPULAR COMPOSER

Music Critics and Music Lovers So Decide in Inquiry Conducted by President of University of Illinois.

Last May President James, of the University of Illinois, sent a letter to a selected list of music critics and music lovers, representing all parts of the United States, asking them to name the three most eminent living and native-born American composers. It was proposed that, if the opinions were decidedly in favor of any one as ranking first, he should be asked to superintend the production of his own works at the coming dedication of the new Auditorium.

Notwithstanding the statement in the letter that it was desirable to have the chosen composer present at these exercises, the vote was overwhelmingly in favor of Edward MacDowell, who, unfortunately, is not able to officiate, his illness having become so hopeless that he now recognizes no one

but his wife. The official circular says:

"The choice of Mr. MacDowell, who has rendered distinguished services to the cause of musical education in America, and was for a number of years the head of the department of music at a leading university, seems eminently fitting, especially in view of the fact that the Auditorium stands, among other things, for the recognition of music, the art second only to literature in its popularity and humanizing influence. This selection, however, made necessary a change in the proposed program, as Mr. MacDowell is unable to be present."

PROF. THOMPSON LECTURES IN WEST.

Interesting Talk on "Mendelssohn at the Iowa State College."

AMES, IA., Nov. 4.—Alexander S. Thompson, the new director of the musical department of the Iowa State College, last week gave an interesting lecture on "Mendelssohn" before the Bachelors' Society and a large number of invited guests. An interesting feature of the program was the roll-call, when each young man instead of answering to his name, gave a musical quotation. The illustrations of Mendelssohn's works given during the evening were "The Spinning Song," by Olive Robb; "The Hunting Song," by Ethyl Cessna, "I Would That My Love," by Emma Leonard and Fred Wills; "I Waited for the Lord," the solos by Gertrude Mereness and Mrs. Alexander S. Thomson, assisted by a double quartet and the trio from "Elijah," "Lift Thine Eyes," sung by Gertrude Mereness, Anna E. Kierulff and Mrs. Thompson.

The success of the evening indicated clearly that although the college is technical in its education, the young men and women and the members of the faculty take great interest in and have a hearty respect for music.

CHAMBER MUSIC FOR BROOKLYN.

Series of Trio Concerts to Be Given Through the Winter.

There will be a series of six Trio Concerts extending through the season at Berkeley Institute, Brooklyn, the first to be given November 11. The artists are Alexander Rihm, piano; Carl Venth, violin, and William Lamping, cello.

The programs give a comprehensive view of this particular branch of chamber music, each to consist of two trios and a solo number, the soloists to be announced later. The later dates are December 14, January 11, February 8, March 14 and April 11.

The Choral and Orchestral Union of Scotland has arranged to give fourteen orchestral concerts in Glasgow, with the usual popular Saturday evening concerts, and thirteen in Edinburgh. The list of artists engaged includes Mischa Elman, Mary Münchhoff, Edouard de Reszke and Hugo Heinz, and special concerts may be given in the capital, conducted by Max Fiedler, Dr. Richter and Felix Weingartner.

WILLARD FLINT, BOSTON'S POPULAR BASS SOLOIST

Another Artist Added to List Under W. S. Bigelow's Management—His Plans for the Season.



WILLARD FLINT.

Boston's Accomplished Basso-Cantante, Who is Planning a Busy Season.

BOSTON, Nov. 4.—Willard Flint, the basso-cantante, one of the prominent oratorio singers in the East and Middle West, has come under the management of W. S. Bigelow, Jr., of this city. Mr. Flint will do considerably more recital and oratorio work this season than formerly and will undoubtedly appear in a Boston recital before the end of the season. He is a member of the quartet at the Central Congregational Church, one of the most prominent churches in the city. He has sung the bass part in the oratorio of "The Messiah" many times and is undoubtedly one of the most successful soloists in this section.

Mr. Flint's voice is deep, full and resonant and possesses desirable qualities that are lacking in many bass voices. His enunciation is exceptionally good. Mr. Flint will, in addition to some appearances in Southern cities during the coming season, make a short tour of the Middle West.

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PUBLISHERS

Published Every Saturday at 135 Fifth Ave., N. Y.

By THE MUSICAL AMERICA COMPANY.
John C. Freund, President, address 135 Fifth Avenue, New York; Milton Weil, Treasurer, address 135 Fifth Avenue, New York; Leopold Levy, Secretary, address 135 Fifth Avenue, New York.

JOHN C. FREUND - Editor

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Tel., Harrison 4383

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Foreign (including Postage) - - -	3.00
Single Copies - - -	.10

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NEW YORK, SATURDAY, NOVEMBER 9, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

All communications intended for publication in "Musical America" should be addressed to the "Editor of Musical America."

The annual subscription for "Musical America" will henceforth be \$2.00 a year.

TO THE READERS OF "MUSICAL AMERICA."

With this issue MUSICAL AMERICA brings to a close the second year of its existence in its new and revised form. The growth of the paper, especially during the last six months, has been remarkable. Its subscription list has grown by leaps and bounds. Its friends all over the country have evidently undertaken a campaign in its favor, so that to-day it is wholly within the truth to state that it has a larger bonafide subscription list than that of any other weekly of its class in this country or Europe.

The conductors of the enterprise have not only improved and enlarged the paper, but have adhered to the principles on which it was started. These principles—to state them once again briefly—were: To have but two sources of income—those legitimately derived from subscriptions and advertisements. There are no paid puffs in MUSICAL AMERICA, no advertisements masquerading as editorial or news, the paper being conducted on the same legitimate lines that the high-class weeklies and high-class dailies are conducted. The pictures that appear in the paper are selected by the editors and paid for by the publishers. They are not made a source of revenue, nor are they used as "clubs," as is the case with other papers, to force people into advertising, whether they like it or not.

The wonderful growth of the paper's circulation has brought a corresponding growth in the advertising columns, to an extent that the paper can show, to-day, the announcements of a representative num-

ber of managers, artists, musicians and teachers. It is also but fair to say that, while no paper can guarantee all its advertisers, MUSICAL AMERICA has gone so far as to reject a number of advertisements which have been offered it, and it has also eliminated several, because of the representations made regarding their character. Of no other musical weekly in the country can this be said, with truth.

It may be well to state once more that the aim of the paper is to appeal to those who have an intelligent interest in music—who desire a clean, attractive, musical newspaper which shall not be too critical, and shall concern itself more with live matters of the day than with the dead past.

Above all MUSICAL AMERICA desires to give fair, and as far as it can, adequate representation to the efforts being made by our American musicians and teachers. It purposes, so far as it can, to represent the national endeavor in the musical field; and, while it does give some account of musical happenings abroad, it believes that there is such a thing as a musical public, as well as a musical profession in this country, worthy of attention, and of a character fully equal to anything that can be found on the other side.

This paper believes that there are just as good singers and players—just as good teachers—just as good conservatories, in the United States, as can be found anywhere in Europe, and for that reason it has no sympathy with those who insist that nothing can have value unless it has a foreign trade-mark.

Having won a large circulation with the musical public, the paper has established a bonafide and valuable advertising medium for the profession, for it can never be said too often that no paper which is read purely by professionals can have much, if any, value as an advertising medium for professionals, for the plain reason that professionals do not draw their bread and butter from professionals, but from the musical public.

As during the past year the cost of publishing has greatly increased, printing costs more, paper costs more, service cost more, telegrams cost more, pictures cost more, and as also the size of the paper has been enlarged, the publishers have found it necessary to raise the subscription rate to \$2 a year. This price is surely modest enough, as it means to the subscriber a cost of less than 4 cents a week, including the postage.

The publishers and editors of MUSICAL AMERICA desire to take this opportunity to thank their many friends for the good will, for the help and encouragement of which they are in constant receipt. If it had not been determined, from the start, that the paper would endeavor to rely on its own merit and avoid self-glorification as much as possible, a page or two every week could have been easily devoted to the kind things which are said of the paper in print and by subscribers.

During the coming year the paper will be still further improved and, if business warrants it, still further enlarged.

John C. Freund

UNDESIRABLE ACCOUNTS.

Much has been said, and with justice, regarding the dishonorable methods pursued by certain "commercialists" who have entered the field of musical journalism, not with the view of publishing papers which would be of service to the community, but solely for the purpose of exploiting the profession for their own ends.

I desire to draw attention to this matter only in so far as to say that there is another side to this proposition.

Just as there are musical sheets, whose methods would discredit the robber barons of the Middle Ages, just so there are professionals and "managers" who are fully as disreputable in their methods. There

are people in the profession who have no hesitation whatever in signing a contract, whether with an artist or with a paper, without the slightest intention of living up to it. Having secured money in advance from the artist or all kinds of favors from the paper, they rely for immunity upon the discovery that a judgment, even if it can be obtained, cannot be collected against them.

These people treat not only newspapers, but all other creditors, in the same dishonest manner.

To be entirely frank, there are a number of "deadbeats" in the musical world. Perhaps it would be more polite to use a Rooseveltian phrase and call them "undesirable citizens." However, whether they be undesirable or not, personally, their accounts certainly are.

NEW YORK'S PERMANENT ORCHESTRA.

The New York Symphony Orchestra has opened its season under most favorable auspices and at this time it is fitting to call attention to the fact that with the concerts on Saturday night and Sunday afternoon began a new era in the history of this organization. The society is now on a permanent basis; its members are on salary and there is every reason for its New York patrons to congratulate themselves upon the possession of an orchestra of so substantial a standing. Despite disparaging and obviously personal criticism passed in a certain quarter—for reasons everyone, who is acquainted with the facts, recognizes—Walter Damrosch's forces have developed into a full-fledged symphony orchestra, so organized that rehearsals may be held regularly and that the musicians need not depend upon "outside" engagements for their livelihood.

This means much for the artistic progress of the orchestra. It means among other things, that the same factors that have contributed to the success of the Boston Symphony Orchestra are now influencing the development of the Damrosch organization.

Research and Art.

[From the Boston Transcript.]

Eleven dances by Beethoven, hitherto unknown, have been unearthed by some enterprising investigator in Leipsic. And now we are threatened with publication and performance of them. Shades of the great, preserve us! If these eleven dances are unknown, probably they deserve to be. The deadliest enemies of the Olympians are their devotees. Beethoven was not the only man of genius who said things he would have liked to take back. "Fanshawe" never gave Hawthorne much retrospective pleasure; Shelley was all his life going about contradicting himself. In his later years, there is good reason to believe that Wagner sincerely repented parts of "Tannhäuser"—at any rate he stopped his ears and ran one day in Venice, when it was being rather well played. New songs of Schubert have been exhumed from time to time, but they somehow fail to arrive. The monuments of these men have long ago been completed, and even a wreath of laurel resting on a figure of marble soon looks paltry unless it was carved there by the sculptor's chisel. Scholarship may be deadly for politics, but research is worse for art.

To My Unknown Neighbor.

Last night I sat beside my window late,
As one who watches at his prison bars,
Sick of the day's innumerable jars,
Clogged with dull Earth and all her grievous weight
Of tears and mute despairs and pitiless wars
That know no cause, the brood and spawn of Hate.
Above me bent the skies compassionate;
I longed for the companionship of stars.

But sudden, oh, what reconciling strain,
Making earth one again with heaven, and whole,
Rose on the midnight, all the discords changing!
Lo, in a moment, lightened of my pain
And every fear-forgot, I felt my soul
With Schubert through the empyrean ranging.

—Scribner's Magazine.

PERSONALITIES



JOSEF HOFMANN AS PRODIGY.

It is just twenty years since Josef Hofmann, who is now touring this country, made his first visit to America. He was then within two months of his eleventh birthday, and during his stay here of two and a half months he gave fifty-two concerts. The strain proving too much for his health, he was then taken back to Europe and made to continue his general and musical education quietly, without any public playing, until 1894, when he made his reappearance in Dresden. His first appearance as a *Wunderkind* was made when he was not yet six years old. Two years later he played Beethoven's Concerto in C minor, and at nine he made a tour of Germany, Denmark, Norway and Sweden. He was born on January 20, 1877, in Cracow, and first studied with his father, who was a professor at the conservatory and director of the opera at Warsaw.

Martin.—The absence of Charles Rousselière from the Metropolitan Opera House this season will have the effect of giving Riccardo Martin, the Kentucky tenor, more to do. With the exception of Lloyd d'Aubigny, he will be the first American ever engaged for leading tenor rôles at the Metropolitan. He is an all-round musician, having studied harmony and composition under Edward MacDowell and composed a number of works for male chorus, orchestra and piano. He attributes the discovery of his voice to Dr. Holbrook Curtis, on whose advice he went to Paris, where he studied first with Sbriglia, then M. and Mme. Escalais, finally Jean de Reszké. In 1904 he made his debut in the title rôle of Giordano's "Andreas Chénier" in Verona.

Gerville-Reache.—Mme. Calvé is said to be responsible for the operatic career of Jeanne Gerville-Reache, the new French contralto at the Manhattan. The young singer's parents opposed her adopting the lyric stage as a career, and she had to await her coming of age before she could even start her studies. She made her debut at the Opéra Comique in Gluck's "Orfeo," and has since sung in Brussels and London. Among her rôles are *Car-men*, *Delilah*, *Santuzza* and *Fides*.

Chartres.—Vivien Chartres, the English violin prodigy, recently made her Berlin debut. Her playing made a tremendous impression upon the critics, one of whom suggests that, with the remarkable Sevickian technique she has acquired, she should now go to a teacher who would solidify her art, Henri Marteau, for example.

Schnitzer.—Germaine Schnitzer, the young Austrian pianist, one of last season's débutantes, so far as America is concerned, is undertaking a tour of Austria, Germany, Russia, Holland, Belgium and England. In Holland she will give twenty concerts in twenty-five days.

Paderewski.—Ignace Jan Paderewski has great admiration for the works of Edward MacDowell, George W. Chadwick and Frederick Stock. He considers Stock "a great composer and a wonderful conductor."

Roosevelt.—Maud Roosevelt who is a relative of President Roosevelt, has entered upon her engagement at the Elberfeld Opera. Her début rôle was *Elisabeth* in "Tannhäuser."

Paur.—Emil Paur, conductor of the Pittsburgh Orchestra, has completed the first three movements of a new symphony.

A TEACHER OF RISING COMPOSERS

Iwan Knorr, of German Birth and Training, Shows Early Russian Influences.

FRANKFORT-ON-MAIN, Oct. 23.—One of the most interesting of contemporaneous composers is Iwan Knorr, who holds the position of professor of counterpoint at Dr. Hoch's Conservatory in this city, for which he was recommended by Brahms. He numbers among his pupils such talented musicians as Bernhard Sekles, Walter Lampe, Oskar Fried, Hermann Noetzel, Ernst Bloch, Paul Goldschmidt and Cyril Scott.

Knorr, although born at Mewe, in Germany, in 1853, went to Russia when only four years old; among his first musical impressions therefore was the Slavic folk-song, which accounts for the prominence of this element in his compositions. When but seven years old he tried to write down melodies, but could not for lack of proper tuition. When he was thirteen his parents were won over to his desire to become a musician. He studied piano with Moscheles, Paul and Coccius, and counterpoint with Pappartiz and Richter. He studied composition only three months with Reinecke, whose stimulating teaching was of great benefit to him.

He has an unlimited knowledge of the technic of composition, and he believes that the salvation of music lies in a sensible welding of the classical and modern principle. He is his own severest critic, which is proven by the perfection of form in all his works, the avoiding of trivialities and the comparatively small number of his compositions.

Very characteristic is the national Russian vein in several of his works, which gives them an original coloring. For instance, in his "Ukrainische Liebeslieder"



IWAN KNORR

One of Germany's Most Gifted Composers. He Teaches in Frankfurt

for mixed quartet, the Russian element comes into such prominence that it was wrongly believed at first that Knorr used folksong melodies, while in fact they are all his own. These love songs, opus 6, belong by their peculiar freshness to the best ever written in this line. Other works characterized by a most effective instrumentation and certainty of contrapuntal work are the "Symphonic Fantasie," op. 12, for full orchestra, and the two-act opera, "Dunja," a story of village life taken from Gogol, which had its first successful performance in Coblenz. The "Marien-Legende," for soli, chorus and orchestra, first given in Frankfurt, is considered a masterpiece. There are, besides, many vocal and piano and chamber music works, of which the piano quartet, op. 3, is in special favor. M. B.

MUSIC IN DRESDEN.

Young Horszowski, Who Played Here Last Year, Gives a Recital.

DRESDEN, Oct. 31.—A recent performance of Weber's "Freischütz" at the Court Opera drew some special attention. It was brilliantly cast with Frau Boehm van Endert as *Agathe*, and Minnie Nast as *Aennchen*.

Gertrude Mathaes, a young violinist of much promise, gave a recital of her own this week.

Lotte Kreisler, a temperamental singer of no vocal charm, but full of artistic fire, had special success with a new song cycle of Otto Urbach's, and a song from Draescke, "Mecresleuden." Another song of Draescke's "Mäizblumen" was sung the same evening in concert in the Vereins-haus.

Frau Nast in a recent Roth matinee introduced new songs from Karl Tembour. Needless to say, the singer had a great share in the appreciation of the songs achieved by the public. Herr Faschke and Herr Degner also assisted.

Julia Hansen, the Marchesi representative in Dresden, has placed several of her pupils at various opera stages in Germany. Recently Margaret Albeck has been engaged at the Lortzing Theatre in Berlin.

Ernst von Possart recited Wilhelm Busch's poems before an overcrowded hall in the Gewesbehaus.

Micio Horszowski, the child prodigy, who played in New York last Winter, now grown up into a youthful piano virtuoso, appeared with extraordinary success. He has little individuality, nor has he attained maturity in art, but he is uncommonly gifted. To the performance of Beethoven's thirty-two variations he displayed sense of style, and in the Chopin selections he showed beauty of tone and soulful interpretation. Young Horszowski had a highly representative audience and a crowded hall. A. I.

The Kaiser Decorates Caruso.

BERLIN, Oct. 28.—After the performance of "Aida" at the Royal Opera on Friday the Kaiser conferred on Caruso the Order of the Crown of Prussia. On Wednesday, when the tenor made his first appearance in "Rigoletto," the Empress attracted all eyes by demonstratively clapping her hands while standing in the royal box.

LOVE AND "THE MERRY WIDOW."

De Koven Says This Human Emotion Explains Operetta's Success.

"The durability and permanence of a work of art may be predicted in direct ratio to its truth to nature, and more especially human nature," declares Reginald de Koven in his comment on "The Merry Widow," printed in the *New York World*. "These human emotions which are the most readily recognizable and appreciated by the general public, whether in literature or on the stage, are those which they most enjoy and are most swayed by. One may apply this test to almost any genuine work of art and feel reasonably sure that it will give a correct answer to the question as to what constitute its attractive and lasting qualities. The main theme of 'The Merry Widow' is frankly and simply that emotion which sways the world, around which life centres, the most controlling influence in the thoughts and feelings of most of us—and that is human love. There can be no question that it is the intense love interest which dominates the story of 'The Merry Widow,' and is aptly carried out in the music, strengthened by a very marked emphasis on the more physical side of the great passion, which holds and attracts the audience."

High Duty on Paderewski's Cigarettes.

Paderewski, who arrived in New York two weeks ago and is at present on his American tour, is now smoking expensive cigarettes. He brought four thousand of his favorite brand of Russian make, and the stern guardian of Uncle Sam's customs levied a tax of \$20 per thousand on this importation of virtuoso luxury. The amount was promptly paid, and the smoke from Mr. Paderewski's cigarettes now languidly and innocently curls into the figure 80, coupled with the dollar mark.

Homer's Rentrée in December.

Mme. Louise Homer, whose number of daughters was recently increased from three to five, will reappear at the Metropolitan Opera House on or about December 16. Her contract dates from that time. She will be heard as either *Amneris* or *Azucena* on the occasion of her rentrée.

The Weber Piano of To-day

THE really great pianos of Europe and America—those possessing a distinct individuality—can be numbered almost on the fingers of one hand. In this very limited class the Weber Piano has held a place ever since that genius of pianoforte construction, Albert Weber, brought it into existence in the year 1852.

Piano standards are constantly being advanced. The ranking piano of fifty or even ten years ago cannot retain its premier position, unless it has made rapid strides forward. Standing still in these days means distinct retrogression.

No piano has of late made such rapid progress, has so notably advanced its artistic standards, as the Weber. The musical world has been quick to appreciate this fact, and one great artist after another has added the weight of his personal endorsement to the Weber's prestige.

The Weber Piano of to-day has progressed beyond the point where it ranks merely as "one of the few great pianos of the world." In view of the preference being given it by the foremost pianists and musicians of the world, and of the fact that its artistic ideals are constantly being promoted by the greatest corps of musical and constructional experts ever assembled, the Weber yields precedence to no other piano whatsoever, here or abroad.

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Consonance: "Are you going to hear the Boston Symphony next week?"

Dissonance: "Don't know. Who wrote it?"

Rome was burning. Nero concluded the conflagration was a success. He took his Stradivarius and played, without variation, "There'll Be a Hot Time in the Old Town To-night."

Thereupon the populace fled in terror and left Rome to its fate.—Exchange.

"How did you enjoy the opera?"
"Very poor. It had plenty of horsepower, but one of the cylinders was missing most of the time."—Life.

"Oh, give us the old-time lays!"
Wailed the wheezy minstrel man.
And a cherub up in the gallery cried,
As he tossed an egg with a chick inside;
"We'll give you as old as we can."
Chicago Daily News.

A teacher, who asked a girl to purchase a grammar, received the following note from the little girl's mother:

"I do not desire that Matty ingage in grammar, and I prefer her to ingage in more useful studies, and can learn her to write and speak proper myself. I went through two grammars and can't say as they did me no good. I prefer Matty to ingage in German and drawing and vokal music on the peano."—Tit-Bits.

Molly: "I see Mrs. Finebird is singing in the choir."

Coddle: "Yes."

Molly: "Can she sing?"

Coddle: "No. But she dresses beautifully."

"You say he's devoted to music?"
"He adores it."
"But I never heard him ask her to sing."
"Yes, I know. That's because he likes music."—Milwaukee Sentinel.

Helen was watching some flies on the window pane, when she called to her mother: "Mamma, come and see if this is the bosom fly."

"The bosom fly, child! What kind of a fly is that?"

"Oh, the one they sang about in church last Sunday—'Let Me to thy Bosom fly.'"
—Circle.

A young theologian named Fiddle Refused to accept his degree.
It's enough, said he, to be Fiddle,
Without being Fiddle-dee-dee.
—Exchange.

Jacoby and John Young End Tour.

Josephine Jacoby, the Metropolitan contralto, has finished her Fall concert tour and returned to New York to prepare for the opera season. She had not been heard in concert work through the country since she abandoned the concert stage for grand opera. Mme. Jacoby divided the honors of her tour with John Young, the tenor, who was enthusiastically received wherever the company appeared.

The principal cities of Scotland have been hearing "Madam Butterfly" for the first time lately. It is being given in the English repertoire of the Moody-Manners company, which also includes "La Bohème," "Tannhäuser," "Lohengrin," "Aida" and "Faust."

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A SINGER WHO IS WINNING FAME

Frieda Stender Has Appeared with Leading Orchestras and Concert Artists in America.

Frieda Stender, a young artist, who has achieved the greatest success wherever she appeared throughout the United States and Canada, will sing in a number of concerts this season.

It is seldom indeed that a young soprano is given the opportunity of as many engagements as have come to Miss Stender. As supporting artist with Ysaye, Gerardy and Marteau, she has acquitted herself with honor, and her appearance with the Philharmonic Orchestra and the Philadelphia Orchestra have caused her to be taken seriously by those who are inclined to reserve favorable comment on a singer until they are well into the "sere and yellow." Frieda Stender has arrived, and by no devious path, as her successes have all been earned by intrinsic worth and each year has been a steady but sure development of this sterling young artist.

Miss Stender is a pupil of the famous prima donna, Mme. Eugenie Pappenheim, who was able to kindle in her talented pupil that divine spark which is necessary to create the magnetism which draws the audience towards the singer.

Clippings from the press indicate that Miss Stender has stood the test of the most exacting critics of the country. She was



FRIEDA STENDER.

Soprano Who Is Engaged for Many Concert Appearances This Season.

equally lauded for singing the highly dramatic part in "Elijah," as in the lyric music in "Creation," and the florid music of opera "Martha," given in concert form. She has proven that she is a fine interpreter of the German lied, the French chanson and the English ballad; that she is equally at home with the greatest orchestras in the country—that she will shine as the support of other artists and capable of giving her own recitals.

Borschke, whose kind and bright face, whose charming, beautiful and perfect art delighted and magnetized everyone who heard him playing.

Having accomplished in this spring a triumphant tournee during 22 months through U. S. A. Canada, New Zealand and Australia, he returned after this gigantesque tour to Paris, some weeks ago, to take a well-merited rest, but immediately after his arrival he was begged to play and so after a number of private soirées he added last Thursday by a piano recital a new triumph to all his others.

Late in the night he returned to his home he wished to take still a glass of

warm milk. So he did, he drank it and a little later in bed he fell in sleep. Suddenly he awoke in horror, surrounded by dense smoke and flames and nearly suffocated, but he had still the presence of mind to run to the windows, to open them and to cry for help. His nightshirt already had taken fire, when his porter and other people, awakened by his cries, came to his help and—little after all danger was over!

What had happened? The young pianist in his dreaming manner had thrown the match in a large box filled with wood and paper and so fire suddenly had come out while he was sleeping. It is a real change for our young friend to awake still in time, otherwise likely, he would have been found by the desolated people suffocated and burnt in his bed.

What loss would it be everywhere in the world for all people fond of music and how much we will enjoy the hope to see next season again in Australia safe and sound, this young artists' gentle figure and to hear again his masterly piano playing.

Paris, in July, 1907.

J. J. HILL TO ATTEND OPERA.

Railroad Magnate Rents a Box at the Metropolitan for Thursdays.

Another man well known in the business life of America has joined the list of box-holders at the Metropolitan Opera House this season. James J. Hill, at the head of the railroad systems in the Northwest, who never before has been a regular attendant at the opera in New York, has subscribed for box No. 10 on Thursday, which has been added as a regular subscription night this season.

Mr. Hill may not find time from his business to see many performances, but Mrs. Hill and their daughter, Mrs. Michael Gavin, who resides in New York, probably will be found in box 10 regularly on Thursday nights during the Winter.

Max Vogrich, composer of "Buddha" and many popular pianoforte *morceaux*, who is well known in this country, gave a program of his own works in Berlin last week.

DULUTH CHORUS PLANS.

Elaborate Preparations for Season's Work in Minnesota City.

DULUTH, Minn., Nov. 4.—Choral conditions in Duluth promise great results during the season of 1907-1908. At a recent rehearsal of the Duluth Oratorio Society the following officers for the ensuing season were elected: President, Hon. John Miller, ex-Governor of North Dakota; vice presidents, J. N. McKindley, Otto C. Hartman and J. J. Moe; board of directors, Watson S. Moore, J. H. Cook, Ward Ames, W. I. Prince, Geo. H. Crosby, H. W. Lammers, G. W. Richardson, E. C. Clow, Louis Dworshak, Philip Gordon Brown; secretary, H. H. McFadyen; financial secretary, R. G. Dunlop; librarian, A. A. Elford; conductor, Horace W. Reyner, Mus. Bac., and executive committee, W. I. Prince (chairman), Watson G. Moore, J. H. Cook, Ward Ames, Geo. H. Crosby and Horace W. Reyner.

The chorus this year is 175 strong. "The Messiah" will be given on Friday, December 20, with Shanna Cumming, Bertha Cushing Child, John Barnes Wells and Henri G. Scott as soloists and the Minneapolis Symphony Orchestra.

The annual festival will be held about May 18 and for the opening concert, Sullivan's "Golden Legend" and a miscellaneous selection will form the program. At the orchestra matinee the second afternoon Benoit's charming cantata, "Into the World," will be given by a chorus of 150 children with full orchestra. The second evening concert will be devoted to Grieg's "Olaf Trygvason," Hamish McCunn's "Wreck of the Hesperies" and miscellaneous numbers.

Baltimore's New Music School.

BALTIMORE, NOV. 4.—A new studio has just been opened by Messrs. Edgar T. and Robert L. Paul at No. 108 West Saratoga street. The establishment is a branch of the Paul Music School and is fast becoming the rendezvous of the city's professional musicians. The studio is artistically furnished, containing pictures of the master musicians. Hobart Smock, Baltimore's popular tenor, occupies the studio on Tuesdays and Fridays, where he also has a large following of pupils.

FINE ART OF TRANSLATION.

How a Parisian Press Agent Described Adolph Borschke's Escape from Death.

The following notice received by MUSICAL AMERICA from a Paris press agent puts to shame the most ambitious attempt of any of his contemporaries on this side of the ocean. The article is printed verbatim:

All musical people will remember the young amiable and most talented Austrian pianist on tour with the well-known violinist, Mr. Hartmann, Mr. Adolph

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RESULT OF BANK FAILURES.

Some Cities Forced to Do Without Musical Entertainment This Winter.

Bank failures, so common nowadays, have an ill effect upon classes of persons beyond the depositors, who suffer immediate money loss.

Half a dozen Western towns, where the local savings institutions have closed their doors, have cancelled their contracts which they had with amusement enterprises on account of these bank failures.

Waynesburg, Pa., is the latest town heard from in the way of a cancellation on account of a bank failure, and the following extract from a letter received by R. E. Johnson, concert manager of Nordica, Gerardy and other noted musical artists, from one of its leading citizens who had contemplated giving several local concerts, as had been the custom in past seasons, will serve to impart the general effect of these failures throughout the country: "Yours in regard to the recital by Maconda is at hand. Maconda has sung here twice and is a great local favorite, but I cannot see my way clear to present her, as we have had a bank failure and have given up the idea of having any public entertainment this Winter."

TO SING HAILE'S SONGS.

Theodore Van Yorx to Introduce Young Composer's Works.



THEODORE VAN YORX.

Well-Known New York Tenor, Who Announces a Recital of Haile's Songs.

Theodore Van Yorx will present a recital of the song compositions of Eugene Haile, the eminent young German composer, in Mendelssohn Hall, on Thursday evening, November 14.

Mr. Van Yorx has sung these songs in over a dozen cities in the country and they have always been very favorably received.

Mr. Van Yorx considers that Mr. Haile's gift of composition is unmistakable and of a very high order and he feels confident that he must take rank with our best song writers. Mr. Haile will accompany his compositions at the piano.

Errico Sansone, the St. Paul violinist, is teaching the violin in the Northwestern Conservatory, Minneapolis, where he has a large class.

A Happy Couple Are Great Violinist and His American Wife—Interviewed Over the Breakfast Table at New York Hotel by "Musical America" Representative.

Rather shaken up by his rough voyage on the *Kronprinz Wilhelm*, the steady floors of the Breslin still seeming as he said, "to be rolling in a heavy sea," Fritz Kreisler, the Austrian violinist, is regaining his land legs in New York ere setting forth on his tour through the United States. With him is Mrs. Kreisler, to whom skyscrapers and other typical American things are no novelty, for before her marriage to the violinist in England half a dozen years ago she was Harriet Lies, daughter of G. P. Lies, a merchant in tobacco here and in Havana.

Fritz Kreisler and Mrs. Kreisler are so much one, so altogether component parts of an interesting whole, that it is impossible to speak of the personality of the one without bringing in the other. One can see that they have influenced each other's lives tremendously. They are heart and soul intertwined.

I met them at the Breslin and we went into the breakfast room together, where I was present at the rather ascetic breakfast of tea and a few slices of toast, which they were to allow themselves ere setting out for the home of Mrs. Kreisler where, as she said, "We're going to have dinner at one o'clock—and it must be one o'clock, too, not a minute later. Just because I have been abroad and married an artist husband would be no excuse for either of us if we were not there on the dot."

Kreisler is a large, broad-shouldered man with a fine head, on which the hair is inclined to be curly, but which is kept well within conservative bounds as to length. He is sturdy and without a trace of pose and at first glance might be taken for anything but what he is. But a closer look into his deep-set, soulful eyes would tell an observer that a vision of one of the great arts at least had surely been vouchsafed to him. Mrs. Kreisler is tall too, perhaps a trifle more so than her husband, of fine proportion and grace, and with a face whose beauty and evidence of depth of forceful and high-aspiring character grows on one as she speaks or listens as her husband talks of his plans, of their home, of America, of England, of Germany.

"I believe I am already booked for eighty-five appearances," he said, "and it will be over a hundred in the end, I have no doubt. And I shall not be sorry to play to American audiences again. No! that is not meant for the American 'jolly,' as you call it, but it is a fact."

"For there is a difference between England and American audiences, and the audiences of the Continent. Your wonderful and ever-increasingly excellent orchestras are doing so much to lift up the musical taste of the people that you can appreciate the best. Your Boston and New York orchestras, as well as Boston and New York audiences, are fine as anything in the world. And have you not captured some of the finest of conductors from abroad—in Philadelphia and Boston, for example?"

"The American audience comes to a concert, and while of discriminating taste, is ready to find enjoyment and to enthuse if



FRITZ KREISLER.

good music is forthcoming. The people are of an impressionable mood—they wish to be impressed. To them it is a pleasure to play, and an artist feeling the atmosphere of friendliness is very likely to give them of his best.

"But how different with a gathering in Prussia or Germany. There they come in a critical mood, determined that nothing shall move them from their coldness, or their attitude of cold disdain toward him who seeks to win them."

"I am not decrying the truly critical aspect of this at all, but they who come in a critical mood should at least possess the possibility of being impressed."

"And the English and American press—if sometimes the criticism is sharp, one knows that it can be enthusiastic in its praise also, and that is not true of many Continental papers. Impressionability of press and public, that is what we ask."

If, as has been said, Mr. Kreisler does not flaunt the hall-marks of the usual musical artist in his personal appearance, so is he also strenuous in his opinion that just because he doesn't happen to be a man of another profession, is no reason why he should be treated, when he is not actually playing, in any different manner from any other man.

"There is a hard-dying idea that simply because one is a musical artist he is somehow the property and the plaything of the public," he said.

"In Berlin I am stopped on the street, sometimes several times a day by total strangers, who ask for my autograph. They don't bother lawyers or doctors, so why should they assume that I am of a different order of being?"

"Yes," exclaimed Mrs. Kreisler, "and others come to our home at all hours asking questions as to music, or wanting to know what teacher Mr. Kreisler recommends for them, or wanting his judgment on their playing. They seem to think it is his duty to be glad to tell them. Would they go to the Secretary of State for advice as to what lawyer to hire or to a great

"Impressionability of Press and Public; That is What We Ask," Declares Noted Artist—A Protest Against the Attitude of Society Leaders Toward Musicians.

painter whom they knew not at all, asking him to criticize their daubs, or to a doctor requesting advice gratis? I think not."

The social attitude toward the musician is another thing on which Mr. and Mrs. Kreisler feel very strongly.

"I never interfere in Mr. Kreisler's purely professional engagements," said Mrs. Kreisler. "I never even sit in an audience to which he is playing. But do you know that it was quite the thing at one time to send invitations to a married artist requesting the pleasure of his attendance at a dinner or a soirée, quite ignoring the fact that he had a wife. After we were married, when Mr. Kreisler received one of these he would reply that 'Mr. and Mrs. Kreisler were engaged for that evening.' If they hadn't known he was married before, they knew it then, and if they had known they were plainly told that an artist's wife was no more a personage not to be considered than any other man's. Would they think of inviting Alina Tadema and not his wife, or any other married man? But if they used to assume that the 'long-haired artist' would be glad to come into society and his wife be rejoiced to sit alone at home, waiting for her husband to return to present her with the sop of a relation of the glories of his evening, they are gradually learning their mistake. An artist is no freak to come to amuse them, while any wife he may happen to have is something not to be thought of."

"I don't blame husbands whose wives brought in some so-called artist who came alone and raved over him, for seeking their clubs or other diversions. The artist who would come without his wife—"

"Fools!" interjected Mr. Kreisler.

"Yes, that's it—and it is the men who had an idea that 'temperament' forgave everything, served to place the artist in a somewhat different category than other men. I wouldn't stand it—perhaps it was my possession of American independence that made me assert myself—but with Mr. Kreisler I didn't have to make the assertion—for all these were his ideas, too. Oh, I know you came here to interview Mr. Kreisler and not his wife, but all that I have said he believes in as thoroughly as I do, don't you, dear?"

"I think the people we know abroad appreciate that," he answered smilingly.

It was time for a start if that dinner engagement was to be kept and we went out. Broadway was rushing along in its noon-day manner.

"I rather long sometimes when I am far away to get back to New York," said Mrs. Kreisler, "and to see all this, to hear the trolley songs and the 'step lively, please' of the conductors, to observe the hail-fellow-well-met air of the clerks and the 'You're all right, so am I' attitude of everybody, which is so typically American. But how well I wish this touring were over. It was distance that lent 'enchantment to the view.'"

LEE.

Sydney Rosenbloom, aged seventeen, has just been elected sub-professor at the Royal Academy of Music, London. He is the youngest player ever elected to the post.

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That the proprietor of the Teatro Nazionale of Rome has renewed the contract with the National Opera Company for a term of three years more is probably the best proof of its success and gives it a firm foothold, reliable business foundation, as well as artistic value.

Besides the renewal of contract with the Teatro Nazionale of Rome, the National Opera Company has made contracts to perform in four other prominent opera houses of Europe, making an extensive season of more than twenty weeks.

An important feature of special interest to Americans was the successful debut of Caro Watkins in the opera "Martha," singing the title rôle with charm and gracefulness; of Elizabeth Beer, who captivated the audience with her fine acting and powerful voice as *Mamma Lucia* and *Lola* in "Cavalleria Rusticana;" of Katherine Carylna, whose impersonation of *Nedda* in "Pagliacci" was so fine as to call for special praise from such a great musician as Giovanni Sgambati, and last but not least, Elizabeth Arright, who created a surprise with her character interpretation of *Bertha*



ENTRANCE TO TEATRO NAZIONALE, IN ROME.

It is in This Opera House That Several American Singers Have Recently Made Their Debuts.

in the "Barber of Seville," and dramatic power in "Cavalleria Rusticana."

American art is now well recognized in Italy, but the Roman public never expected to witness such confidence and decision,

combined with fresh, well-trained voices, good acting and perfect diction, as these four absolute beginners displayed. The genuine, excellent criticism which these young singers received does credit to the

Caro Watkins, Elizabeth Beer, Katherine Carylna, Elizabeth Arright and Others Among the American Debutantes.

organization and specially to Mr. de Macchi, whose serious work made it possible to transform the raw material of a debutante into a polished artist.

So strong were the artistical forces which included six celebrities as Maria de Macchi, Cloe Marchesini, Bianca Morello, Giuseppe Gaudenzi, Francesco Federici and Giovanni Tansini, that the National Opera Company received most advantageous offers from proprietors of important theatres and from municipalities having subsidized opera houses for next season.

It is announced that the National Opera Company will have next year the powerful help of substantial subscriptions for its performances, besides a good-sized subsidy from cities.

Among the eventful features of the season was the appearance of Bianca Morello in "Barber of Seville"; a gala performance of "Cavalleria Rusticana," in honor of Maestro Mascagni, who was present, Maria de Macchi impersonating the unhappy *Santuzza*; an American night with the young prima donna, Katherine Carylna, singing the rôle of *Nedda* in "Pagliacci"; a request farewell performance of "Norma," in which Maria de Macchi's admirers took occasion to present her with valuable presents and flowers.

These performances were attended by the King and Queen of Italy, the Teatro Nazionale having a special passage leading from the Royal Palace to the royal boxes, court personages, and members of the high aristocracy.

BUHLIG'S PERSONALITY.

Magazine Writer Predicts Great Success for American Pianist.

A writer in *The National Magazine* (October) grows enthusiastic over the ability and genius of the new American musician, Richard Buhlig, who made his debut in New York on Tuesday, and predicts an early success for this pianist in his native land. While little known in this country, the writer tells us that "Richard Buhlig has made the greatest sensation of the decade abroad." He continues, saying: "We are promised the most interesting personality in the piano world since Paderewski's debut here eighteen years ago." The article tells of his early education.

Buhlig is a Chicagoan by birth, was educated in the public schools, and studied music in that city until his seventeenth year. He finished his studies under Leschetizky, and began concertizing in Berlin in 1902. He has a faculty for doing unusual things. He opened his public career, for example, by making the Berlin critics listen to his playing of Schubert's greatest

but most neglected pianoforte work, the Sonata in B flat, Schumann's Fantasia, and Chopin's twenty-four preludes. Any music student can realize the daring of that in a young man with his entire future at stake. But he won the Berlin critics. Then he went on to London, and dared more by performing the unparalleled feat of giving both of Brahms's piano concertos in one evening, and sending his audience away enthusiastic.

A recent interviewer discovered Buhlig reading an Italian copy of Dante, and drew from him a confession that one of his ambitions was to study Greek, so that he could read Plato in the original. He is conversant with all the Continental languages and literatures, and he admits that he is as fond of literature as he is of music. Buhlig is described as a strikingly handsome young man with a most magnetic personality, two attributes which ought to go a long way toward helping him to mount the top rung of the ladder of fame.

Despite the unusually wet Summer, which seriously affected all English seaside resorts, Margate took in over \$15,000 at its open-air concerts.

HELEN WALDO IN RECITAL.

Contralto Gives Evening of Scotch Songs in Carnegie Hall Studio.

Helen Waldo, the popular young contralto, has attracted considerable attention by her special recitals, in preparing which she has spent much time in historical research. One of the most interesting and successful is her program of Shakespeare songs, another is a résumé of the song literature of Scotland, and it was to the bards of "Auld Scotia" that she paid homage on Tuesday evening of last week in the presence of a gathering of musical friends that crowded William N. Burritt's studio in Carnegie Hall, New York.

Miss Waldo is pre-eminently qualified for the task she assigns herself. She has spared no pains in collecting valuable data and delving among old manuscripts for unfamiliar but characteristic Scottish songs and original versions of those better known. Her voice is a warm, resonant contralto, pervaded by a directly appealing quality, and to all her work she brings the sincerity of sentiment and *finesse* of interpretation of the true artist. In preparing

this program she had had the assistance of her teacher, Mr. Burritt. Her accompaniments were judiciously played by Ethel Wenk.

The whole gamut of human expression was encompassed by Miss Waldo in the following numbers: "Leezie Lindsay," "When the Kye Comes Home," "The Barren o' the Door," "There Grows a Bonny Briar Bush," "The White Cockade," "Wae's Me for Prince Charlie," "Charlie Is My Darlin'," "Lochaber No More," "The Deil Cam' Fiddlin'," "Ye Banks an' Braes," "My Boy Tammy," "Up in the Mornin' Early," "Caller Herrin'," "John Anderson, My Joe," "My Love, She's But a Lassie" and "The Laird o' Cockpen."

Mary Garden, who is conceded to be one of the finest actresses on the opera stage, says she has never studied acting with any one. She prepares her dramatic conceptions diligently and elaborately, but still leaves something to the inspiration, the fiery suggestion of the moment. Her vocal teachers have been Sbriglia, Bouhy, Trabadello, Marchesi, Chevalier and Jean de Reszke. Her favorite operatic artist is Milka Ternina, whom she considers a model.

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ECHOES OF MUSIC ABROAD

BERLIN seems likely to be the first to have the privilege of passing judgment on Richard Strauss's "Electra," notwithstanding that it was almost the last of the larger German cities to open its gates to "Salomé." In case the Royal Opera there backs down, the Dresden Opera, the scene of *Salomé's* "coming out," will have a second Strauss *première* to its credit—or discredit, if you will.

The new opera, which follows the text of Hugo von Hoffmannsthal's version of the Greek tragedy—a drama that ran for six months at the Kleines Theatre in Berlin—as closely as the lyrical setting of "Salomé" adheres to Oscar Wilde's play, has now reached so advanced a stage that preparations for its production will probably be begun early in the new year. The public will hear it, in that case, some time in March. Strauss has piqued curiosity in music circles by proclaiming that it will be even more startling than the much-discussed "Salomé."

By a special favor of the gods, Emmy Destinn, who contracted a severe form of "prima-donnitis" when "Madam Butterfly" was staged with an American colleague in the title rôle, and was granted, in consequence thereof, a protracted leave of absence by the Intendant, was sufficiently recovered to resume her position at the Royal Opera a few days before Caruso's visit, and to sing *Aida* in the two performances in which Mr. Conried's high-priced tenor disported himself as *Rhadames*.

DATES of the various performances that will constitute the Bayreuth Festival next Summer have been issued from headquarters. In all, there will be two complete performances of the "Ring" tetralogy, seven of "Parsifal," five of "Lohengrin" in the time between July 22 and August 20. "Lohengrin" will be the opening attraction and will be repeated on July 31, August 5, 12 and 19; the "Parsifal" dates are July 23, August 1, 4, 7, 8, 11 and 20; while the first "Ring" cycle will be given July 25 to 28, the second on August 14 to 17.

Though preparations are rapidly going forward for the festival, Frau Cosima, "the Czarina of Bayreuth," is unable to take a very active part. She is said to be suffering from weakness of the heart.

AMERICA is not the only country whose composers have reason to complain of the truth of the proverb about prophets and honor among their compatriots. Frederick Delius is a composer whose name is so much better known on the Continent than it is in England that few people know he is British-born, a native of Bradford, of manufacturing fame.

"Save the works given at a concert some

ten years ago in the now defunct St. James's Hall, and well remembered by all who are genuinely interested in British musicians, nothing of him is known to our public," complains the London *Telegraph*, commenting on the recent first performance in the English metropolis of Delius's pianoforte concerto in C minor, which was written ten years ago, though it has been somewhat revised since.

The work was played by one Theodor Szanto at one of the Queen's Hall Promenades, Henry Wood conducting, and concert pianists in search of novelties will be



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interested to hear that "its one prolonged movement, in varying tempi, is almost overcharged with passionate emotion, essentially virile though it be. But the scoring is rich and full, and there is in the middle section a poignancy that is exquisite, which (perhaps happily) is hardly sustained to the end. A composition of such passionate feeling expressed in terms so profound and so moving is not easily absorbed at one hearing. Yet even so, it may be pointed out that here is no dilettante scribbler, writing from want of other occupation, but a composer of rarest sincerity and conviction, who expresses precisely what he wishes to express with complete mastery of his means."

MUNICH is excited over a new tenor. This time it is no erstwhile horse-trainer or blacksmith, observes the *Allgemeine Musik-Zeitung*, but a young medical student, who, after passing the State examinations with high honors, turned his attention to his voice and industriously applied himself to the study of music.

Karl Kroyer by name, he is a brother of Dr. Theodor Kroyer, well known in Germany as professor of the history of music at the Munich University. In the early part of December he will make his debut at the Court Theatre as the *Steuermann* in "Der fliegende Holländer" and *Max* in "Der Freischütz."

LONDON'S Autumn season of opera at Covent Garden is introducing to the English metropolis artists of renown in other countries who have never before been heard there, as well as an interesting group of promising young singers from America, Australia, Ireland, Norway and other parts of the world. London's most recent "discovery" is Luisa Tetrazzini, who, though long considered Italy's foremost coloratura soprano, has sung but little in other European countries.

Last Saturday Tetrazzini appeared in "La Traviata," and, according to a cable-

programs and two oratorio performances—Bach's "St. John Passion" and Liszt's "Die Legende der heiligen Elisabeth"—during the season. Among the newer works that will be heard will be Richard Strauss's serenade for wind instruments; Linding's violin concerto; Georg Schumann's "Liebesfrühling" overture, "Sehnsucht" for chorus and orchestra, and some of his *Lieder*; the Glazounoff quartet in A minor, and a clarinet quintet and eight *Lieder*, with string quartet accompaniment, by Henri Marteau.

Here is an ambitious program for one society in a city of only 50,000 inhabitants. And it is by no means an exceptional record for a German city even of that size.

THE Portuguese Liszt pupil, José Vianna da Motta, who toured this country three or four seasons ago, is due in Berlin at the end of this month after a prolonged sojourn in South America, whither he went last May. Counting in his appearances in Portugal en route, he has given thirty-four concerts since leaving Germany. In Buenos Ayres alone he gave ten different recital programs, all of them, according to a Berlin recorder, of a Berlin standard.

Da Motta is a warm personal friend of Eugen d'Albert and frequently plays his compositions. He has a considerable following in Berlin, where he makes his headquarters.

THE vigorous protests made in France against the proposal to levy a tax upon all owners of pianos in that country have had the desired result, and for the present no further attempt will be made to carry the suggestion into effect.

The plan, as the London *Telegraph* recalls, was to make every possessor of a small piano pay the equivalent of two dollars a year, and the owners of a grand were to disburse double that amount. It was estimated that the revenue from the proposed tax would enrich the coffers of the State to the tune of \$1,000,000. Many collections of other instruments have been known to produce a worse tune.

FINLAND'S most notable composer, Jean Sibelius, is steadily strengthening his foothold in Germany, as elsewhere. One of the lesser cities, Sondershausen, has just given the first German performance of his new symphonic fantasy, "Pohjola's Daughter," which London, St. Petersburg and Helsingfors alike have received with marked favor.

STILL more Joachim memorial concerts! The universities of Oxford and Cambridge have joined hands with the London Committee of Joachim Concerts in arranging a program in honor of the unforgettable master for January 22, of which Brahms's "German Requiem" will be the principal feature. The Musical Society of Cambridge University, moreover, will hold an additional memorial celebration this month, Beethoven's "Eroica" being assigned the place of honor on the program.

J. L. H.

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Within a few days London will hear Baron Franchetti's "Germania." The composer is going over from Italy to superintend its production, and the principal rôles will be filled by Caruso's sister-in-law, Mme. Giachetti, and Mr. Hammerstein's Bassi and Sammarco, both of them London favorites.

VIOLINISTS will note with more than passing interest the news from Berlin of the discovery by Professor Kopfermann, head of the musical department of the Berlin Royal Library, of a copy of Mozart's seventh violin concerto, which was generally believed to have been lost. The work, which dates from 1777, was played in Berlin this week and will also be heard in the near future in Dresden and Leipzig. Messrs. Breitkopf and Haertel announce that they will publish the concerto.

THE Musikverein of Osnabrück has announced that it will give three large orchestral concerts, two chamber music

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CINCINNATI MUSIC SEASON OPENS LATE

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CINCINNATI, O., Nov. 4.—From a glance at the Music Hall bookings as they stood during the latter part of the summer one might have concluded that Cincinnati music lovers would have a veritable feast of good things during October and November, but in the final adjusting of dates many recitals have been postponed until later in the season, and so far we have had only De Pachmann and the Bessie Abott Concert Company.

After the Chicago Orchestra and Josef Hofmann on the symphony series November 18 and 19, there will be no lack of good musical affairs throughout the entire season, ending with the festival in May.

At the College of Music and at Miss Baur's school, the Cincinnati Conservatory of Music, many faculty and student recitals are being given and these are of such excellence that no one need hunger after good music while waiting for the more important affairs. The choirs in the larger churches have already given some splendid musical services which are quite worthy of mention. On last Sunday evening at the Christ Church the choir gave the cantata "Seed-Time and Harvest," by Myles D. Foster. The soloists were Ida B. Cole, soprano; Olive E. Hamer, contralto; and Joseph Schenke, tenor. The choir is directed by Louis Ehrgott, and John Yoakley is the organist.

At the First Presbyterian Church on East Fourth street, the choir, under the direction of Prof. F. J. Hoffman, gave a special musical program with the assistance of Mrs. C. S. Bennett, soprano; Amanda M. Maull, contralto; Stanley Baughman, bass, and Leslie K. Chilton, tenor, and early in December the First Presbyterian Church will give the cantata "Esther, the Beautiful Queen." This will be given in the Odeon with the strength-

ened chorus of eighty voices and children. The cantata will be given in costume with dramatic action and scenery. At the Mt. Auburn Presbyterian Church last Sunday, where E. W. Glover, the well-known Cincinnati conductor is in charge of the music, the quartet gave music from the Mendelssohn's "Elijah." This church enjoys the distinction of having one of the strongest quartets in the city. The soprano is Mme. Dell Kendall-Werthner, the contralto Charlotte Callahan, the tenor Hougard Nielson, and the bass S. H. Wilson.

F. E. E.

THE MUSIC STOOL.



"Mister, this music stool I bought of yer is a fraud. My gal, Sarah, has been turning it round fer three hours, but not a single tune can she get out of it."—New York Evening Mail.

Saint-Saens for the Academy.

PARIS, Oct. 27.—Charles Camille Saint-Saens, the noted French composer and pianist, has just announced his candidacy for election to the Academy.

A chamber music festival is planned for this Winter in Darmstadt. A number of celebrities, including Richard Strauss and Max Reger, have been engaged. The festival will last two days, the programs being made up of classic and modern works.

HOFMANN SOLOIST AS POHLIG DIRECTS

An Active Week for Philadelphia
Musicians—New Choral Club
Organized.

PHILADELPHIA, Nov. 4.—The Philadelphia Orchestra at its concert this week, presented two works, heard for the first time in this city—Brahms's "Variations on a Theme by Haydn," and Schubert's "Hungarian March in C Minor."

The other numbers were Beethoven's Concerto No. 4 in G Major, Opus 58 for piano and orchestra and Schumann's Symphony No. 1 in B flat, Opus 38.

Josef Hofmann was the soloist at this concert. His interpretation of Beethoven was both inspiring and refreshing. His reception, needless to say, was quite enthusiastic.

Conductor Pohlig is gaining in popularity at each concert. He demonstrates, more and more, that he is a past master in the art of conducting.

At this week's concert he will introduce, for the first time in this country, Bruckner's "Fifth Symphony." This work was very successfully given to a Berlin audience in November, 1905, by Mr. Pohlig. At the concert this week, Emilio de Gogorza, baritone, appears as soloist.

The Choral Club, an organization composed of members of the Matinée Musical Club, is a new and promising venture in this city. Two concerts are scheduled, to be given at the Bellevue-Stratford on January 21 and April 14. The program for the first concert includes Mrs. Beach's "Sea Fairies," Mrs. Dorothy Johnstone-Baseler, harpist, will play the accompaniments. "The Rose of Avontown," by the same composer, will be the feature at the April concert. Mrs. William Ellsworth Kimball will conduct at both concerts.

Master Robert Armbruster, a pupil of Mrs. M. B. Moulton, of the Sternberg School of Music, gave a most enjoyable piano recital this week at the Lutheran Church of the Incarnation. Master Armbruster, who is ten years of age, plays

exceedingly well. His program, a varied one, consisted of numbers by Mozart, Bach, Beethoven, Sternberg, Raff, Scarlatti, Chopin and other composers of note.

James E. Corneal, organist of Bethany Presbyterian Church, and a pupil of Frederick Maxson, recently passed, very satisfactorily, his entrance examinations to the American Organ Players' Club.

Rehearsals for the concert to be given on November 21 in the Academy of Music by the Junger Männerchor are well under way. Schubert's "Salve Regina" is one of the works selected. Louis Koemmenich will direct.

Nicholas Douty will appear as soloist this season with the following musical organizations: December 31, Choral Society, of Philadelphia, in the "Messiah"; January 9, the Browning Society; January 21, Minneapolis Symphony Orchestra, in the "Damnation of Faust"; February 14, at Swarthmore, Pa., in a song recital; February 27, Washington Choral Society, in the "Redemption," and April 13 and 14, with the Chicago Apollo Club, in Bach's "Passion Music."

This gentleman, by the way, has an interesting memento of the late Edvard Grieg. It is the manuscript of the words of the composer's song, "Heimkehr," written in Norwegian by the latter, and includes the proof corrections, also made by Grieg. It was presented to Mr. Douty by Clarence Lucas, of London, a noted baritone, who in turn received it from the translator of the famous composer's songs.

The Kneisel Quartet will make its first appearance here this season on the evening of the 18th in Witherspoon Hall.

Owing to the illness of Ettore Martini, conductor of the Verdi Italian Orchestra, the series of seven concerts, as planned for this season, has been cancelled until further notice.

The Mendelssohn Club has secured for its rehearsals this season new quarters at the northeast corner of Twenty-second and Chestnut streets.

S. T. R.

First Concert for Young People.

The first Symphony Concert for Young People, which will be given in Carnegie Hall on Saturday afternoon, November 16, will show the influence of the German Folk Song on the great symphonic writers of Germany. Rudolph Ganz, who will play the Beethoven Concerto in C major, takes the place of Mme. Carreño. Mrs. Edith Chapman Gould will sing the old Folk Songs.

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1. Overture, "Triumphale".....Rubinstein Orchestra.
2. Concerto for 'cello, D minor.....Jules De Swert William Ebann.
3. Aria for soprano, from "Freischütz"....Weber Louise B. Voigt.
4. Concerto for piano, E flat major.....Liszt August Fraemcke.
5. Violin solo, "A la Hongroise".....Raff Hjalmar von Dameck.
6. (a) "Asra's Death" }
(b) "In the Hall of the Mountain King" } Greig Orchestra.

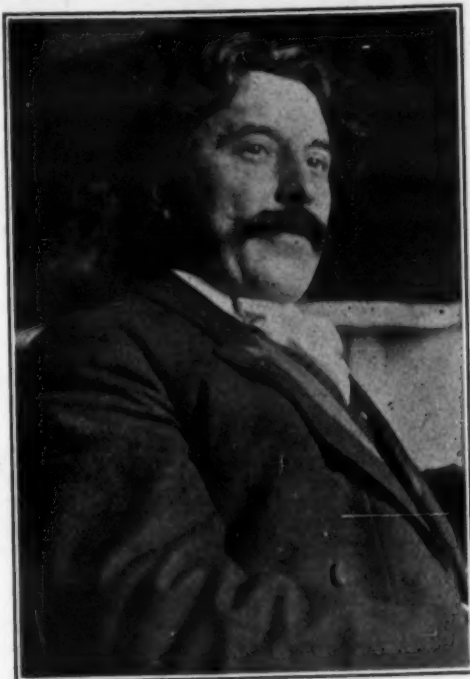
Carl Hein and August Fraemcke, directors of the institution, who had the affair in charge, both participated in the presentation of the program, which, by the way, was as instructive as it was entertaining.



AUGUST FRAEMCKE

Besides the work of these well-known musicians, there were many pleasant surprises during the evening's entertainment. Hjalmar von Dameck, a violinist whom it would be gratifying to hear oftener in concert, demonstrated again that his artistry is of a high rank. In quality of tone, facility of expression and genuine musicianship he is qualified as a virtuoso, in the true sense of the word. His performance of the Raff "A la Hongroise" brought forth all these characteristics and was the cause of insistent applause.

Another soloist who won distinction was Louise B. Voigt, whose singing of an aria from Weber's "Freischütz" gave the audience so much pleasure that she was recalled.



CARL HEIN

Mr. Fraemcke's performance of the Liszt concerto and William Ebann's playing of the De Swert concerto for 'cello were also enthusiastically received.

The orchestra, under Mr. Hein's direction, contributed to the success of the occasion by its uniformity of tone and precision of execution.

MRS. SMOCK-BOICE'S PUPILS.

New York and Brooklyn Teacher's Students Actively Engaged.

Mrs. Henry Smock-Boice, the well-known vocal teacher of New York and Brooklyn, has opened her Carnegie Hall studio with an unusually promising class this season. There is no more effective a tribute to a teacher's work than a record of the pupils doing public work. Among the professional singers in Mrs. Boice's class may be mentioned: Marion Kinsley and Mrs. Ray Stillman Bardell, sopranos, singing in Flushing; Caroline At Lee, soprano soloist; Grace Demarest, contralto soloist, and Elsie M. Ford, contralto of the second quartet, all of the Reformed Church on the

Heights, Brooklyn; John Prindle Scott, tenor and director of the Greene Avenue Baptist Church, Brooklyn, and Evelyn Chapman, soprano soloist of the Simpson M. E. Church, Brooklyn.

Susan A. Boice has recently returned from a European trip, where she did some coaching in repertoire and French diction in Paris. Miss Boice is preparing for concert work this season and will be a welcome addition to the list of coloratura sopranos. The Lehmann Cycle Quartet, including Miss Boice, Miss Demarest, Porter F. At Lee, pupils of Mrs. Boice, and Robert Craig Campbell, have a number of engagements and will present full evenings, introducing a number of the new song cycles and other novelties.

Chicago Teachers in Recital.

CHICAGO, Nov. 4.—The second of the semi-monthly recitals of the American Conservatory was given in Kimball Hall, Saturday afternoon, October 26. John J. Read, basso, and May Doelling, pianist, were the soloists upon this occasion. Three songs, by Schubert, the same number by Grieg, and a group of seven songs by Mary Turner Salter were Mr. Read's offerings. May Doelling, the pianist, was a student three years at the Dresden Conservatory and later received the Mendelssohn prize in Berlin, at which city she was heard in recital three years ago. Her technique at that time was brilliant and it was said that her performance was spirited and vigorous. Time has not robbed her of any of her accomplishments, but rather has added much to her equipment and general musical growth. On Saturday afternoon she played the Impromptu in G Major, by Schubert, two Rhapsodies by Chopin, "Du bist die Ruh," by Schubert-Liszt, and "Marche Militaire," by Schubert-Tausig.

C. W. B.

Mme. Lankow Resumes Teaching.

Mme. Anna Lankow has resumed her lessons for the season at her residence-studio, in West Ninety-seventh street, New York. She had the pleasure of hearing her son Edouard sing with Caruso in Frankfurt, where he is engaged for the season, having left the Royal Opera Company in Dresden.

Edinburgh has not been very happy in its efforts to provide music for the people. The first venture was made last year and resulted in a large financial deficit. This year the sub-committee of bailies who manage the matter talk of giving four Saturday night concerts in November, one of them a "smoke night." This idea, "the smoke," is severely censured by the Puritans, and the matter of continuance of the music-civilizing experiment, as well as the question of a reduction of rent of the hall where they are held, has been remitted to the committee for further consideration.

BUSY SEASON FOR MRS. DE MOSS.

Popular Soloist Begins Her Concert Tour Next Wednesday.



MARY HISSEM DE MOSS

One of America's Leading Sopranos

Few of the women singers who will take part in the present season of music have booked as many engagements as has Mary Hissem de Moss, who begins a short tour next Wednesday in Troy. On Thursday she will sing in New York, following this by engagements in Paterson, N. J.; Derby, Conn.; New Haven, Conn.; Brooklyn, Springfield, O.; Oxford, O.; Dayton, O.; Philadelphia and Buffalo.

She has appeared as principal soloist at the Worcester Musical Festival, the Cincinnati May Festival and the Ann Arbor Festival, with the Boston Handel and Haydn Society, the Apollo Club and St. Cecilia Society, and with the Pittsburgh Orchestra, the Cincinnati Symphony, the New York Symphony, the Baltimore Symphony and the Bach Festival orchestras.

Kreisler and Novelties.

When Fritz Kreisler was asked what he had brought this time in the way of novelties, he smiled significantly and said: "Few people write for us. Not only is there little written, but when written it takes a long time to make us believe that there is another Brahms or Beethoven concerto, so we have to look for novelties in the forgotten music."

WILLIAM HARPER BASSO

Mr. Harper's connection with Lawrence University Conservatory of Music, Appleton, Wisconsin, does not prevent his accepting concert engagements.

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SHEEHAN OPERA COMPANY ENDS ITS ST. LOUIS RUN

Lack of Support During Past Three Weeks--Other News of Music in Missouri Metropolis.

St. Louis, Nov. 4.—The Sheehan Opera Company and its manager, Edward M. Beck, a Cleveland, O., impresario, came to a disastrous finish at the Odeon, closing Saturday night, a week sooner than they had planned. Lack of support during the last three weeks, inability to secure the hall for every night in the week and new plays in the downtown theatres worked hardship against the opera and left a deficit of several thousand dollars.

Last Friday night the performance was delayed an hour on account of squabbles back of the stage over financial matters.

Jan Kubelik will be here Sunday night, November 24, for his concert at the Olympic Theatre, and if the Bohemians of St. Louis turn out as generously as they did on previous occasions to hear their countryman Daniel Frohman's violin star will have an "overflow" house.

The innovation to be introduced at the first Apollo Club concert, Tuesday evening, November 26, is the operatic quartet, consisting of Mrs. Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Edward Johnson, tenor, and Herbert Witherspoon, basso.

Josephine Ludwig, wife of Count Centinini, will come to her home town in February with the San Carlo opera company. The Countess's relatives, who are prominent Germans, are even now getting ready to entertain her here as befits her new rank.

The famous Saint-Saëns Concerto, which has been performed only a few times in this country, will be the *piece de résistance* with which Hugo Olk, concertmeister of the Symphony Society, will introduce himself at the first concert, November 12, to his new public.

Rosalind M. Day, prominent as a violinist, left for Brussels last week for a two years' course of study there, in order to fit herself for concert work exclusively. She has been a teacher of the violin for some time.

H. S. Schweitzer announces an organ recital to be given in Christ English Lutheran Church, Lafayette avenue, near Broadway, Brooklyn, Tuesday evening, November 12. This will be the first of a series of monthly recitals to be given during the season. Mr. P. B. Hogate, tenor, will assist.

The University Club of Newark, N. J., announces the first of its series of concerts for the Winter in Wallace Hall, on Thursday evening, November 14th. The club presents on this occasion the following artists: Dora Becker, violin; Flavie Van den Hende, 'cello; Charles Norman Granville, baritone and Gustav L. Becker, piano. Alice De Pau and John L. Courrier will be the accompanists.

A PROMISING YOUNG SINGER.

Frances Van Veen Winning Many Laurels As Lyric Soprano.



FRANCES VAN VEEN

An Accomplished Lyric Soprano of New York City.

William H. Lee's concert, given at the close of the last season in Mendelssohn Hall, New York, was the first important public appearance of Frances Van Veen. She was born in New York in 1882 and has sung for various charities and at Mrs. Sutro's and other musicales. Since the concert she has sung for well-known managers.

Miss Van Veen's voice is a high lyric soprano of great flexibility and beautiful quality. Her tone production and enunciation is excellent, and her tone coloring remarkable. Miss Van Veen's interpretation of the most difficult arias from the standard operas of the day—in several languages—as well as the rendition of the simplest ballads, would do credit to an artist of many years' experience, and reflects great credit upon her teacher, William H. Lee.

Among Miss Van Veen's successful appearances during the Summer were those with the Kaltenborn Orchestra, when she won genuine triumphs.

The Adelphi Philharmonic Orchestra of Strings opened its season at Adelphi College Hall, Brooklyn, on November 6, under the auspices of the music lovers for whom it will produce, in its series of five concerts, a form of orchestral music largely unknown to the public. The orchestra is composed of young musicians and its concert master is Clara Kloborg, who led under Herr Brodsky in England for several years. Eleanor H. Coryell is the conductor.

Marchesi Warns Young Singers Against Fatiguing Voice by Working Too Hard

For students of the art of singing there is much of interest and profit in the pertinent answers the eminent teacher, Mathilde Marchesi, gives in *The Ladies' Home Journal* to a series of questions sent to her by perplexed young aspirants to honors on the concert or opera stage.

A not infrequent experience is echoed in this statement of one seeker after light:

"My teacher makes me work three and four hours a day. My voice, once full, fresh and light, begins to grow heavy, harsh and fatigued. The emission of the sounds is not so easy as it was, and I begin to sing too low, especially in the high register. Is all that not the result of overwork? and would not a long rest be the best remedy? My teacher says that all these bad symptoms will disappear through regular work and daily practice. Please give me your advice in the matter."

To which Mme. Marchesi replies: "It is really a crime to make a pupil work so many hours a day. All the trouble you experience in singing is the result of lassitude, and if you do not stop at once and give two or three months' complete rest to your vocal organs this lassitude will degenerate into paralysis, and your voice will be lost forever. When you begin to practice again do not sing more than half an hour a day, dividing that time into periods of ten minutes each. Every sustained tone must be rigorously avoided until every trace of fatigue has disappeared, and for a long time you will have to avoid singing with words."

A correspondent who writes: "Having the vocal training of young children from eight to twelve years of age I should like very much to know what simple exercises may be used daily for the production of good tone quality." The method I use seems to produce the 'dark' voice. The quality is good, but the fear of flattening is always imminent. This flattening never

occurs during the singing of the exercises. Is it due to the breathing, or are the words the obstacle?" is thus instructed:

"For young girls all vocal training before they reach the sixteenth or seventeenth year of age (and even then with great caution) is a sin, and may spoil many good voices before their normal development. Young girls designed for a vocal career, instead of singing, ought to employ their time in learning music, piano and languages, all indispensable nowadays for good singers to complete their education. Flat singing proceeds, in general, from the fatigue of the larynx."

A contralto hovering between the opera stage and a concert career is told that "the modern operatic repertoire does not contain any important rôle for a real contralto. The glorious epoch for such voices was during the Rossini and Donizetti period. The only opera which from time to time reappears, and which affords a magnificent contralto part, is the ever-beautiful and difficult 'Orphée' of Gluck. Therefore, your career lies in concert work. In this department of art you have at your disposal an extensive repertoire that includes not only the beautiful old English songs, but the old Italian and French songs as well, the German *Lieder*, the sacred songs and the oratorios of Marcello, Bach, Handel, Mendelssohn, and so on. But if you wish to acquire a brilliant position you must sing all the songs in their original language."

"How can I control the vibrato, and is its use ever allowable in good singing?" another asks, to hear that "the continual vibrato (chevrottement) is the worst defect in singing, and is a certain sign that a voice has been forced and spoiled." It is the result of the relaxation of the exterior muscles of the larynx, which can no longer remain motionless in the same position during the emission of each sound. This disastrous permanent vibrato proceeds from the ignorance or neglect of the register's limits."

CHICAGO HEARS ITALIAN GRAND OPERA COMPANY

Singers Under Ivan Abramson Score Hit in "Cavalleria" and "I Pagliacci" in Windy City.

CHICAGO, Nov. 5.—The Italian grand opera company opened a fifteen weeks' engagement at the International Theatre last evening with "Cavalleria Rusticana" and "I Pagliacci," and in these lurid works the musicians, under Ivan Abramson, showed such a high order of merit that music circles are anticipating a delightful popular-priced opera season.

The theatre has a capacity of 2,200, and the indications, from the interest shown in advance, are that there will be gratifyingly large audiences throughout the engagement.

To-night "Rigoletto" is billed, and the offerings for the rest of the week are:

Wednesday, "Il Trovatore"; Thursday, "Carmen"; Friday, "Cavalleria"; Saturday matinee, "Trovatore," and Saturday night, "Rigoletto."

"Aida" will open the week of November 10, to be followed by "Trovatore," "Carmen" and "Lucia." "Cavalleria" and "Aida" will again be given on Saturday night.

Ivan Abramson is a musician of broad attainments and has studied in Germany and Italy for several years. He has devoted special attention to operatic and theatrical productions, and the excellence of his company of nearly a hundred members shows the high standard he has set for himself and those surrounding him.

The Thaw trial will be produced in December.

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A NEW QUARTET IS HEARD IN CHICAGO

Hugo Heermann's Organization of String Instrumentalists Makes a Brilliant Debut.

CHICAGO, Nov. 4.—The affair of most important moment in local music last week was the inaugural recital of the Hugo Heermann Quartet at Music Hall, Thursday night. Since the palmy days of Theodore Spiering, who has adopted Berlin as a residence, Chicago has been without adequate representation in the field of chamber music, although the Chicago String Quartet (a creation of the enterprising Dunstan Collins) essayed the rôle, but while the members were in good and regular standing in the Theodore Thomas orchestra they were not affinities in the musical sense, and the "evil eye" evidently played a malicious part.

Hugo Heermann was the head of the most famous quartet in Frankfurt for years; with him was his son, together with Hugo Becker, the famous 'cellist, and Hugo Kortshak, a viola player of renown. The latter was induced to come to this country last Summer, and Bruno Steindel, second to none as a 'cellist, happily became the new man in the reunited organization, which promises to become an interpreter of chamber music that will set a lively pace for even the famous Kneisel group.

The players are all masters in their lines and judging from their work on this occasion have the spirit of artistic abnegation that means unity of purpose in this most delicate department in the field of chamber music. They ministered to a highly critical audience, many of the noted instrumentalists of the Thomas orchestra being present. The fraternity of artistic accord in their interpretations, the beauty of blended tone, and the absolutism of musical values was most impressive. The concert opened with a telling and impressive performance of Mozart's quartet in C major, and their final offering was Grieg's G minor quartet, brilliantly given. The middle event, the Tchaikowsky trio, enlisted Heermann and Steindel, with Mrs. Ella Dahl-Rich at the piano, and their spirited reading of the beautiful work, which was considerably curtailed, was very enjoyable. C. E. N.

VICTOR HARRIS'S PUPILS.

One Gives Recital in Plainfield, Another with Herbert's Orchestra.

Grace Carroll, contralto soloist of the Crescent Avenue Presbyterian Church, of Plainfield, N. J., gave a most interesting and successful recital at the Casino in Plainfield last Friday evening, assisted by Alexander Saslavsky, of the New York Symphony Orchestra, violinist, and her teacher, Victor Harris, accompanist. There was a large audience present, and there was much applause and enthusiasm.

The following was the program: Aria, "Il Mio Bel Foco," Marcello, "Caro Mio Beau," Giordani. "I'll Rock You to Rest," Old Irish, "The Little Red Fox," Grace Carroll, Romanza from Concerto and Mazurka, Wieniawski, Mr. A. Saslavsky; "If Thou Wert Blind," Noel Johnson, "The Summer Wind" (M. S.), "Greeting" (M. S.), Victor Harris, "Song of a Heart," Junison, "Violet," Hervey; "Aufenth Alt," Schubert, "Wenn Ich In Deine Augen Seh," Schumann, "Sapphische Ode," Brahms, "Hark, Hark, the Lark!" Schubert, "Adagio Pathétique," Godard, "Humoresque," Dvorak, "A Corn Song," Cole-ridge-Taylor, "Myria," Clubsam, "Irish Folk Song" (with violin obligato), Foote, "Spring Tide" (with violin obligato), Becker.

Another of Mr. Harris's pupils, Mabel Strock, soprano soloist of the Central Presbyterian Church, West Fifty-seventh street, N. Y., was the soloist at Victor Herbert's Orchestral Concert at the Broadway Theatre last Sunday evening. Miss Strock's numbers included "Ah, non credea" and "Oh, non giunge" from "Son-nambula" and songs from Victor Herbert's "Prince Ananias" and "The Serenade."

JEAN GERARDY GOES HOUSE HUNTING

But Noted 'Cellist Encounters Difficulties in His Search—Tells About His "Romance."



JEAN GERARDY

From a photograph of the Distinguished 'Cellist taken at his hotel by a "Musical America" representative.

When Jean Gerardy arrived in New York last week with his bride he did that which is to be expected in a newly wedded man and went house hunting.

"But I did not know what a task it was," he told me when I called on him at the Victoria. "Looking for a home in New York is rather discouraging. The apartments are so small and they ask such rents for them. So we've decided to settle here at this hotel and will make New York my headquarters during my stay in America."

Gerardy has none of the so-called "artistic" appearance generally evidenced by the young man who has developed from the wonder child. With clean-shaven face, hair of only a little more than conventional length, garbed in dark clothes with a waistcoat that verged slightly on the "sporty," he looked quite the typical young man of business.

"I am realizing that the story of the alleged romance of our marriage came over the ocean before me and arrived in good health," he went on. "But to me it seems that there wasn't any inordinate

amount of romance about our wedding. We met in Sydney six years ago when I was making a tour of Australia. My wife and I have compared notes and we are agreed that it was a case of love at first sight. Mrs. Gerardy and her mother were about to sail for San Francisco and I went on the same ship and by the time we arrived at Honolulu we had arrived at an understanding.

"I remained in the United States while Mrs. Gerardy and her mother went on to London. Then we met six months afterwards, but after that we only saw each other twice in six years, once in London and once in Australia."

Mrs. Gerardy will travel with her husband, as she wishes to see the United States. She is considerably taller than he with her tall, straight figure; and with her frank smile and candid eyes is a fine example of Australian womanhood.

She went to a school in Paris which is much attended by Americans and has discovered that many of her former school-mates have homes in the cities her husband is to visit. So she is arranging for a number of reunions. LEE.

HENRY T. WADE IN RECITAL.

Boston Organist and Teacher Plays in Newton, Mass.

BOSTON, Nov. 1.—Henry T. Wade, the organist and teacher of this city, gave a most interesting organ recital, assisted by Heinrich Schurmann, the tenor, at the Channing Unitarian Church, Newton, Mass., last Thursday evening. The program contained numbers of Mendelssohn, Saint Saëns, Handel, Guilman, Wagner, Driffeld, Wolstenholme, Lemare and Hägg.

Mr. Wade gave a most dignified and pleasing reading of the Allegro movement from Handel's Second Concerto. The brilliant Scherzo of Guilman was given with

a thoroughly adequate appreciation of its possibilities. The Fantaisie Rustique is by one of the more modern writers for the organ and is a rather unique and decidedly interesting selection. The Largo furnished a pleasing ending for the program.

Mr. Schurmann has an excellent tenor voice and his singing of the Narrative and the St. Paul number gave much pleasure.

Mr. Wade is the organist and director of music at the Channing Church, and this recital was the first in a series which he will give during the Winter. He will also give a recital in the Baptist Church in Waltham, Mass., next Thursday evening. Mr. Wade gave several recitals last season, one of which was in the Rogers Memorial Church at Fairhaven, Mass. D. L. L.

HAMBURG IS HEARD AGAIN IN NEW YORK

Mendelssohn Hall Audience Gives Brilliant Young Russian Warm Greeting.

A representative audience of musical and music-loving New Yorkers filled Mendelssohn Hall on Friday afternoon of last week when Mark Hambourg, the young Russian pianist, made his first appearance after an absence of five years. Conspicuous among the listeners were Katharine Goodson, the English pianist, and her husband, Arthur Hinton, the composer.

The program was varied enough to appeal to all tastes. The first and principal number was Beethoven's Sonata, Opus 53, familiarly known as the "Waldstein." Then came Brahms's Variations on a Theme by Handel, followed by a Chopin group, comprising the Ballade in F major (not minor, as the printed program had it), etudes in G flat, E flat and E minor, the Mazurka in A minor and the Polonaise in A flat. Two novelties, a "Rhapsodie Etude," by Joseph Holbrooke, dedicated to Mr. Hambourg, and a "Folkslied," by the pianist, led up to the final number, Pabst's paraphrase of themes from Tchaikowsky's "Eugen Onegin."

That Mr. Hambourg has lost none of the remarkable technical velocity and cyclonic impetuosity that made people "sit up and take notice" on his previous visits to this country was demonstrated early in the afternoon, and when he played the "black key" etude at almost incredible speed, the audience insisted upon hearing it again, the repetition, played quite differently, couched, as it was, in more delicate tonal quality, enhanced by effective coquetting with the pedal, giving even more pleasure. The salient characteristic of each of the Brahms variations was happily grasped and presented, while the Holbrooke novelty proved decidedly interesting to a public unfamiliar with this ultra-modern young Englishman's work.

Hambourg's playing throughout the recital was marked by striking virility and an entire absence of exaggerated sentimentality. After his brilliant performance of the "Eugen Onegin" transcription the enthusiasm of the audience reached a climax and he was compelled to add several encores in response to the clamorous demands of the crowd around the platform.

MME. LINDE AND MISS FLETCHER.

Delightful Concert Given Before Portland, Maine, Audience.

PORTLAND, Me., Nov. 1.—Mme. Rosa Linde, the New York contralto, who is making a most successful Eastern tour, gave a joint recital at Kotschmar Hall, this city, this evening, with Nina Fletcher, the young Boston violinist. The program contained two Scotch ballads, Fontenaille's "Obstination," Secchi's "Lungi dal Caro Bene," Schubert's "Ungeduld" and "Der Erl König," Chadwick's "Thy Beaming Eyes," and other numbers sung by Mme. Linde; Bach's Concerto in E major, Nardini's "Larghetto," Beethoven's Romance in G, Gluck's Gavotte and other numbers played by Miss Fletcher.

One of Portland's representative audiences was in attendance, and it was evident that the program gave marked pleasure. Mme. Linde was at her best and her rich, beautiful voice was heard to advantage in all the numbers from the lieder songs to the aria from Verdi's "Don Carlos."

MACMILLEN'S TRIUMPHAL TOUR.

Reading, Pa., Gives American Violinist Genuine Ovation.

Francis Macmillen, the young American violinist, who is now touring the country, is meeting with exceptional success according to press reports received by MUSICAL AMERICA. In Reading, Pa., where he played on October 19, the *Herald* of that city states: "Reading has never had such a violinist, and Reading never accorded any one such a greeting before. It reminded one of the New York audiences, where they rise and shout their approval. And this audience at the Academy last evening was a musical one. From the opening 'Andante' to the wonderful Paganini Fantasia for the G string, his playing was flawless."

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Luella Phillips and Helen Gauntlett Williams announce a recital of Shakespeare's "Midsummer Night's Dream," with Mendelssohn's music in Carnegie Hall Chamber of Music this Saturday night.

Mme. Dové Boetti, the Chicago teacher, gave a musicale this week, with the assistance of her pupils, in Handel's Hall, Chicago. Mme. Lauk, violinist, was introduced to music lovers on this occasion.

Mrs. P. MacDonald, soprano, a pupil of Max Wertheim, the New York teacher of singing, sang last week in Paterson, N. J. The critic of the *Morning Call* of that city speaks in high terms of praise, commenting upon her work.

The Handel Club of Jersey City, N. J., held its first meeting at No. 49 Union street, the home of J. Adelaide Whiting. These officers were elected: President, Miss V. Powell; secretary, Margaret Madocks; treasurer, Josephine Clark.

The first concert of the Mozart Club, of Cincinnati, will take place at the Odeon on the evening of November 29. The club is composed of fine young material and, under direction of J. Alfred Schehl, will give a program including several interesting novelties.

Herman Springer, of Kansas City, held a private recital recently, given by himself and his pupils, Mrs. Frank Haefner, contralto, and Margaret Liggett, in Colonial Hall. The music, entirely from the works of Schumann, included the song cycle, "Dichterliebe."

Frank Parker, baritone soloist of St. John's Episcopal Church, Detroit, Mich., gave his second annual Detroit recital Thursday, October 24, at Chaffee Hall. He was assisted by Harriet Fletcher MacKinnon, reader, and Mrs. Silver played the accompaniments.

Lillian Branning, a popular Salt Lake City vocalist, has returned from an extended visit to the large cities of Europe. In Berlin she studied under a noted instructor who complimented her highly. She says the Germans are becoming quite fond of American singers.

Henry J. Lautz, the Toronto tenor, announces a recital of his own compositions in that city on November 16. He will have the assistance of Mme. Bessie Bonsall, contralto; Miss L. E. Willcocks, soprano; Mary L. Caldwell, pianist, and Mrs. G. Barton, accompanist.

John Barnes Wells, tenor; J. C. Wilcox, baritone; Charles Gilbert Spross, pianist-organist; and Emil F. Schmidt, violinist were soloists in a concert at the beautiful Briarcliff Lodge on the evening of October 26. The concert was much enjoyed by a large number of guests.

A. F. Denhausen, the Boston basso, announces a "recital of German song in German," to be given in Steinert Hall on Friday evening, November 15. The program will be divided into "old," "classical" and "modern songs." Carl Lamson will play the accompaniments.

John T. Elliott has been appointed musical director of the Clifton Avenue M. E. Church in Baltimore. Mr. Elliott will have charge of the training of the Musical Union connected with the church, which furnishes the vocal music at the services. The Union contains 104 members.

Bernhard Ulrich, manager of the Lyric Theatre in Baltimore, has returned from Canada, where he went to consult with Mark Hambourg regarding the latter's American tour. Mr. Ulrich will be director of the tour and has arranged for at least one appearance of Mr. Hambourg in Baltimore.

The Columbia School of Music of Chicago announces a recital by George Nelson Holt, for Monday evening, November 11, in Music Hall. Mr. Holt has but recently returned from study with Jean De Reszke in Paris, where he has been an assistant teacher to the great tenor for the past three years.

Frieda Lotze, one of the assistant teachers of the Academy of Dramatic Arts, has charge of the stage directing of the opera "Erminie," which is to be given by the Polophonic Club some time in November in Covington, Ohio. This promises to be one of the most interesting dramatic and musical events of the season.

The fifty-sixth anniversary of the Arion Singing Society was celebrated October 30, in Baltimore, by a concert at the Germania Männerchor Hall. The soloists were Mrs. Ella Day Hempel, soprano; Harry A. Neu, tenor, and Henry G. Litz, baritone. Virginia Blockhead and Stanley R. Kraemer were accompanists.

The first concert of the Los Angeles Symphony Orchestra will take place Friday afternoon, November 15. Otie Chew Becker will be the soloist, offering Mozart's A Major Concerto, which she asserts has not yet been produced by any soloist in America. Joachim wrote the cadenzas, and at his death left them in manuscript. They have been lately printed, but Mrs. Becker still retains a manuscript copy from Joachim's own pen.

Edwin Schneider's two songs, "Snow Flowers" and "Blackeyed Susan" have been accepted by a New York publisher. It may be interesting to know that George Hamlin, the American tenor, has included "Blackeyed Susan" on his repertoire of this season. Mr. Schneider is the pianist that accompanies George Hamlin on his concert trips this season. They will appear at Jacksonville, Mich., November 7 and Duluth, Minn., November 11.

Music was the subject for the social day of the Jersey City Woman's Club, which was held Thursday, November 7, in Hasbrouck Hall. Mrs. Mary Currie Laterman, the chairman, presided, and she had arranged as her program a talk by Mme. Marie Cross-Newhaus on personal reminiscences of great musicians, some vocal solos by Miss Ponfied and Mrs. Georgia Irving, soloists in two choirs of Jersey City, and violin solos by Josephine Emerson.

James Caulfield, well known in New York, Boston, Montreal (Canada) and Washington as one of the last-named city's leading church and concert organists, also as a choir master, contemplates returning to Washington after an absence of six years. He is now perfectly restored to health. Many of Mr. Caulfield's former pupils hold good positions in this country and Canada. On his return he may devote himself exclusively to organ instruction.

The students and members of the faculty of the College of Music, of Cincinnati, are preparing for an unusually brilliant series of artistic events for the current musical season. A high order of talent prevails among the students enrolled in the college this year, and every opportunity will be given those musically fit to perform in public. The first piano recital was given by advanced pupils of Albino Gorno, assisted by pupils of Lino Mattioli, Thursday evening, November 7, in the Odeon.

The Epstein Trio, though an organization of somewhat recent formation, has established for itself an enviable reputation. The trio has given many concerts in the neighborhood of New York and was at all times highly successful. It is composed of Davol Sanders, violin, a pupil of Joachim; Paul Kefer, cello, a first-prize graduate of the Paris Conservatory, and Herman Epstein, piano, one of New York's best artists. Several new works will be produced by this able trio during the coming season.

A piano recital was given by Mrs. Clarence W. Perley, a pupil of Leschetizky, at the reading room for the blind in the Library of Congress, Washington, recently. Mrs. Perley was obliged to repeat the greater part of her program, in response to the insistent demands of the audience. Her selections included the bourree from Bach's second violin sonata; "Marche Grotesque," Sinding; "Berceuse," Iljinsky; "Poupee Valsante," Poldini; second etude, Rubinstein, and "Valse Lente," Schuett.

The first of this season's concerts of the Turnverein Vorwaerts was given in Baltimore, October 30, at Vorwaerts Hall. The soloists were Emma Albrecht, soprano; Frederick Roerentrop, Jr., violinist; F. H. Weber, tenor; C. Czarnisky, cornetist. Emma Albrecht and B. Schmincke sang a duet. There was an overture by the Premier Orchestra. The committee in charge of the entertainment was: Henri Miller, chairman; Moses Katz, Frederick Scharnagle, Paul Scigitzke and J. Frederick Bassler.

Grace A. Aleshire, a pupil of Edward Kreiser, of Kansas City, will give a piano recital in his studio Saturday night, November 29. Lillian Hoffman, soprano, will sing. Miss Aleshire's program is quite pretentious and will include Grieg's E minor sonata, the C sharp minor polonaise of Chopin, Liszt's paraphrase on themes from Verdi's "Rigoletto" and Poldini's "Marche Mignon." A fantasia for two pianos on "Tannhäuser" themes (Wagner-Alberti) will be played by Miss Aleshire and Mr. Kreiser.

Anita Heineck-Lloyd, the opera and concert singer, who last week opened her studios in Washington, has many certificates and mementos of great value from famous musical people abroad. Her walls are resplendent with certificates attesting her high attainments from such eminent artists as Mme. Desiree Artot de Padilla, of Paris; Otto Lessman and Ferdinand Sieber, of Berlin. She has the autographs of Liszt, d'Albert, Scharwenka, Joseffy, Jean de Reszke, Schumann-Heink, Teresina Tua, Arma Senkrah and many others.

Edward German, the English composer, who is in New York, preparing for the production of his comic operetta "Tom Jones" by Henry W. Savage's people, will conduct his "Welsh Rhapsody" for orchestra at a concert of the New York Symphony Society at Carnegie Hall on the afternoon of November 17. Stanford's "Irish Symphony" will begin the concert, which will have a folk song color throughout, the remaining two numbers being Grieg's pianoforte concerto, played by Rudolph Ganz, and the "Peer Gynt" suite, in memoriam of Edvard Grieg.

The parlors of the Hotel Washington Annex, Seattle, Wash., were crowded at the first of a series of semi-monthly concerts to be given at the hotel this Fall by H. B. Breining and other well-known Seattle artists. Mr. Breining's tenor solo, "No-torno," by Mattei, was one of the fine numbers of the program. Will Prior gave the prelude from "The Deluge" and Henry Bosse, pianist, played Chopin's Polonaise, A-flat Major. Erwin Gastel gave two cello solos, by Golterman and Popper. Two trios, by Mr. Prior, Mr. Bosse and Mr. Gastel, completed the program.

The Afternoon Musical Club members, of Jersey City, N. J., have received their programs for the Winter's study. It is varied and of much interest. Music of all nations is the subject. Miss Hellerman is the president this year, Miss Krause the vice president, Miss Heldt treasurer and Miss Scott secretary. For November the two meetings will be occupied with programs of American composers and Grieg music. December chamber music will be studied and on the 16th an evening of festival music enjoyed, when the club will have the assistance of some good organist, the gathering taking place in Emory Church, which has a fine instrument.

The first concert of the fifty-second season of the Germania Maennerchor was given at the hall in Baltimore, October 28, under the direction of Theodore Hem-burger, musical director of the society. Hobart Smock, tenor, sang three of the Grieg's lieder. There were two Wagner numbers from the "Siegfried" music, one given by the orchestra and the other as a solo by Mr. Smock. The program concluded with Lothar Kemper's "Smithy Song" by the male chorus, with orchestral accompaniment. Howard Thatcher was accompanist. The music committee consisted of Carl Laegeler, Charles Zimmerman, August H. Martin and Karl Buselmeier.

ACTIVITY OF MUSICAL CLUBS IN NATIONAL FEDERATION

News of Societies in Warren, Pa., Waverly, N. Y., Knoxville, Tenn., Cameron, Mo., and Marlin, Texas.

MEMPHIS, Tenn., Nov. 4.—The following announcements are made by various branches of the National Federation of Musical Clubs:

The Philomel Club of Warren, Pa., Mrs. William Linsey, president, has adopted, with some modification, the "Plan of Study" recommended by the National Federation of Musical Clubs, the subject of the first year's work being "A General View of Music." They give thirty minutes each week to discussion of topics indicated, and a paper will be read at every monthly opening meeting. The Philomel Club has on its artist membership list Mme. Julie Rive-King, who has appeared before the club for six consecutive years. The Philomel Junior offers a most attractive calendar for 1907-08. This branch of the club is composed of the younger set, with Miss Hunter president, Miss Buerstedt vice president, Miss Lesser, secretary and Miss Kelly treasurer. The Philomel Juniors will give open day on November 25, when the program will consist exclusively of MacDowell compositions.

The Polyhymnia of Waverly, N. Y., celebrated their tenth anniversary on October 18. This is Waverly's oldest and leading musical organization, and its history is largely the history of the musical advancement of the town for the past ten years. The officers are: President, Mrs. R. P. Blakemore; vice president, Mrs. F. A. Sawyer; secretary, Mrs. H. B. Ingham; treasurer, Mrs. E. W. Taylor; critic, Mrs. F. M. Snook. The Federation secretary is Mary Finch.

On Tuesday, October 29, the Tuesday Morning Musical Club of Knoxville, Tenn., gave its opening concert, with a mixed program under Mrs. Delpuech, director. Florence Fair is president of the Knoxville Club, and has outlined most interesting work for the Winter. Assisting Miss Fair on the official board are: Elizabeth Honeyman, Mrs. Justin Smith, and Mrs. Lavice Powers. The club opened the season with fifty-five members.

Cameron Music Club, of Cameron, Mo., has opened the year with much enthusiasm and complete plans for a successful season. Mrs. Adah B. Corn, who is responsible for the existence of the club, is the president. Only two public recitals were given last year, but plans for a much better record this year have been formulated. As yet the Cameron Club have studied only American composers.

The Wednesday Matinée Musical of Marlin, Texas, is enjoying the ninth year of its organization. They are studying this year American music and have opened the season's study with orchestras, conductors, etc. Each week the club meets with one of its members and each meeting a different leader is in charge. N. N. O.

RUSSIAN VIOLINIST COMING.

Miss Luboshiz To Play With Russian Symphony Orchestra.

Among the throng of concert musicians and opera singers on the French liner *La Touraine*, due next Saturday from Havre, is the young Russian violinist, Laya Luboshiz, who will make her American debut November 14, with the Russian Symphony Orchestra at Carnegie Hall. Miss Luboshiz, who hails from Moscow, is one of the several distinguished soloists secured for the Russian Symphony Society this season by the conductor, Modest Altschuler, when he visited Russia last Summer. In Europe she is ranked as a player of exceptional powers. The young woman has traveled widely on the Continent, but she was reluctant to cross the Atlantic. However, there is one of her Russian compatriots on the same steamship, the big basso Theodor Chaliapine, who will be prominent at the Metropolitan Opera House this Winter, and this helped to reconcile Miss Luboshiz to making the trip to America.

The Bach Pianoforte School, Henry Dellafield director, of 98 Dartmouth street, Boston, has opened for the regular Fall term with an unusually large registration. Mr. Dellafield has been very successful in bringing his school to the front. He has marked ability both as a teacher and writer and a most pleasing personality. Mr. Dellafield has written extensively for the pianoforte and one of his recent important numbers is the "Peter Pan Suite," which is published by the Oliver Ditson Co., Boston.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

INDIVIDUALS.

- Abbott, Bessie.*—Washington, D. C., Nov. 25.
Benedict, Pearl.—Mendelssohn Hall, New York, Nov. 15; Mount Vernon, Nov. 23.
Bispham, David.—Mendelssohn Hall, New York, Nov. 14 and 21; Baltimore, Nov. 29.
Buhlig, Richard.—New York, Nov. 9, 14, 16; Steinert Hall, Boston, Nov. 21; Mendelssohn Hall, New York, Nov. 23.
Carreno, Teresa.—Cincinnati, Nov. 21; Chicago, Nov. 24; Grand Rapids, Mich., Nov. 25; Minneapolis, Nov. 29.
Clark, Charles W.—Chicago, Nov. 7; Minneapolis, Nov. 15.
Cottlow, Augusta.—Boston, Nov. 12; Marlboro, N. H., Nov. 13; New Brunswick, N. J., Nov. 15; Elizabeth, N. J., Nov. 16; Cooper Union, New York, Nov. 21; Carnegie Hall, New York, Nov. 22.
Croxton, Frank.—Paris, Tenn., Nov. 9; Tahlequah, I. T., Nov. 11; Fayette, Miss., Nov. 14; Meridian, Miss., Nov. 15; Tuscaloosa, Ala., Nov. 16; Lexington, Ky., Nov. 19; Worcester, Nov. 22.
de Pachmann, Vladimir.—Carnegie Hall, New York, Nov. 19 and 26.
Duffey, J. H.—Milwaukee, Nov. 13.
Dufault, Paul.—Ossining, N. Y., Nov. 13; Central Falls, R. I., Nov. 25.
Eames, Emma.—Carnegie Hall, New York, Nov. 23.
Fremstad, Olive.—Buffalo, Nov. 18.
Gadski, Johanna.—Chicago, Nov. 10.
Ganz, Rudolph.—Boston, Nov. 12 and 13; Carnegie Hall, New York, Nov. 15; Buffalo, Nov. 23; Worcester, Mass., Nov. 26.
Grasse, Edwin.—Ossining, N. Y., Nov. 13.
Hambourg, Mark.—Baltimore, Nov. 15.
Hamlin, George.—Chicago, Oct. 27; Nov. 10; Milwaukee, Nov. 13; Chicago, Nov. 17; Indianapolis, Nov. 25.
Hinkle, Florence.—New Brunswick, N. J., Nov. 15; Elizabeth, N. J., Nov. 18; Mount Vernon, N. Y., Nov. 22; New Rochelle, Nov. 23; Erie, Pa., Nov. 27.
Hissom de Moss, Mary.—Troy, N. Y., Nov. 13; New York, Nov. 14; Patterson, N. J., Nov. 18; Derby, Conn., Nov. 20, New York, Nov. 26.
Hofmann, Josef.—St. Paul, Nov. 14; Chicago, Nov. 17; Cincinnati, Nov. 18 and 19; Carnegie Hall, New York, Nov. 30.
James, Cecil.—Pittsburg, Nov. 26.
Johnson, Edward.—Chicago, Nov. 13; Minneapolis, Nov. 15; Detroit, Nov. 19.
Kriesler, Fritz.—Carnegie Hall, New York (aft.), Nov. 14; Boston, Nov. 29 and 30.
Kubelik, Jan.—Hippodrome, New York, Nov. 10; Chicago, Nov. 14 and 17.
Linde, Rosa.—Newark, N. J., Nov. 20; Providence, R. I., Nov. 21; Schenectady, N. Y., Nov. 26; Elmira, N. Y., Nov. 27; Waltham, Mass., Nov. 28.
Macmillen, Francis.—Chicago, Nov. 11; Anderson, Ind., Nov. 13; Indianapolis, Nov. 14; Elgin, Ill., Nov. 15; Chicago, Nov. 17; Joliet, Nov. 18; Evanston, Nov. 19; Rockford, Nov. 20; Lafayette, Ind., Nov. 21; Elkhart, Ind., Nov. 22; Goshen, Ind., Nov. 23; Richmond, Ind., Nov. 25; Cambridge, O., Nov. 26; Newark, O., Nov. 27; Columbus, O., Nov. 28; Chillicothe, O., Nov. 29; Portsmouth, O., Nov. 30.
Miles, Gwilym.—Chicago, Nov. 13.
Ormsby, Louise.—Jacksonville, Fla., Nov. 27.
Podereuski, Jan.—Philadelphia, Nov. 11; Boston, Nov. 15 and 16; Washington, Nov. 19.
Powell, Maud.—Los Angeles, Nov. 12.
Rider-Kelsey, Corinne.—Columbus, O., Nov. 12; Chicago, Nov. 13; Minneapolis, Nov. 15; Grand Rapids, Mich., Nov. 18; Detroit, Nov. 19; Memphis, Nov. 21; St. Louis, Mo., Nov. 26; Rockford, Ill., Nov. 28.
Rogers, Francis.—Rubenstein Hall, New York, Nov. 9; Glen Cove, N. Y., Nov. 11; Patterson, N. J., Nov. 12; Princeton, N. J., Nov. 14; New Brunswick, N. J., Nov. 15; Summit, N. J., Nov. 16; Garden City, N. Y., Nov. 20; Newark, N. J., Nov. 21; Mount Vernon, N. Y., Nov. 22; New Rochelle, N. Y., Nov. 23.
Roy, Berthe.—Hippodrome, New York, Nov. 10.
Sassard, Eugenie and Virginia.—Carnegie Hall, New York, Nov. 10; Philadelphia, Nov. 18.
Scholder, Hattie and Helen.—Mendelssohn Hall, New York, Nov. 13.
Schumann-Heink, Ernestine.—Knoxville, Tenn., Nov. 12; Chattanooga, Nov. 13; Nashville, Nov. 14; Birmingham, Ala., Nov. 15.
Sembrich, Marcella.—Carnegie Hall, New York, Nov. 12.
Spencer, Janet.—Chicago, Nov. 13; Minneapolis, Nov. 15; Detroit, Nov. 19.
Sprotte, Mme. Berthold.—Milwaukee, Nov. 13.
Van Yorr, Theodore.—Mendelssohn Hall, Nov. 14.
Wells, John Barnes.—Oswego, N. Y., Nov. 12; Poughkeepsie, N. Y., Nov. 26.
Wilson, Genevieve.—Worcester, Nov. 22.
Witherspoon, Herbert.—Minneapolis, Nov. 15; Detroit, Nov. 19.

ORCHESTRAS, QUARTETS, ETC.

- Adele Margulies Trio.*—Mendelssohn Hall, New York, Nov. 19.
Bessie Abbott Concert Co.—Washington, D. C., Nov. 15.
Boston Symphony Orchestra.—New York, Nov. 9; Waterbury, Conn., Nov. 11; Cambridge, Mass., Nov. 14; Boston, Nov. 15 and 16; Providence, R. I., Nov. 19; Boston, Nov. 22 and 23; Worcester, Nov. 26; Boston, Nov. 29 and 30.
Kneisel Quartet.—Baltimore, Nov. 22.
Longy Club.—Boston, Nov. 18.
Los Angeles Symphony Orchestra.—Los Angeles, Nov. 15.
Minneapolis Symphony Orchestra.—Minneapolis, Nov. 15 and 29.
New York Symphony Orchestra.—Carnegie Hall, New York, Nov. 10; East Orange, N. J., Nov. 14; Carnegie Hall, Nov. 17; Philadelphia, Nov. 18; Carnegie Hall (eve.) and Brooklyn (aft.), Nov. 23; Carnegie Hall, Nov. 24; Montclair, N. J., Nov. 29.
People's Symphony Concerts.—Cooper Union Hall, Nov. 21; Carnegie Hall, New York, Nov. 22.
Philadelphia Orchestra.—Baltimore, Nov. 18; Washington, Nov. 18.
Philharmonic Club.—Minneapolis, Nov. 15.
Philharmonic Society.—Carnegie Hall, New York, Nov. 16, 29 and 30.

- Pittsburg Orchestra.*—Pittsburg, Nov. 9; Buffalo, Nov. 18; Pittsburg, Nov. 29 and 30.
Russian Symphony Orchestra.—Hippodrome, Nov. 10; Carnegie Hall, New York, Nov. 14.
Schubert Club.—St. Paul, Nov. 20.
Sousa's Band.—Colorado Springs, Nov. 9; Denver, Nov. 10; La Junta, Nov. 11; Kingman and Hutchinson, Kan., Nov. 12; Wichita, Nov. 13; Topeka, Nov. 14; Atchison, Nov. 15; Lincoln, Neb., Nov. 16; Omaha, Nov. 17; Des Moines, Nov. 18; Iowa Falls and Mason City, Nov. 19; New Ulm and Faribault, Minn., Nov. 20; St. Paul, Nov. 21; Minneapolis, Nov. 22; Superior, Nov. 21; Duluth, Nov. 24; Eau Claire, Nov. 25; Milwaukee, Nov. 26; Chicago, Nov. 28 and 29.
Symphony Concerts (for Young People).—Carnegie Hall, New York, Nov. 15.
Theodore Thomas Orchestra.—Chicago, Nov. 9; Milwaukee, Nov. 13; Chicago, Nov. 15, 16, 17; Cincinnati, Nov. 18 and 19; Chicago, Nov. 22, 23, 29 and 30.
Volpe Symphony Society.—Carnegie Hall, New York, Nov. 21.

As special soloists for three of the four concerts to be given at the Théâtre de la Monnaie, Brussels, this season, Félicia Litvinne, the French soprano, Mischa Elman, the Russian violinist, and Arthur Schnabel, the Berlin pianist, have been engaged. The remaining concert will be devoted to Schumann's "Paradise und Peri."

RECEPTION TO COMPOSER.

George Hamlin Arranges Function to Honor W. M. Rummel.

CHICAGO, Nov. 4.—A reception was tendered the pianist and composer, Walter Morse Rummel, by Mr. and Mrs. George Hamlin at their home Friday evening. Mr. Rummel played his "Nature Studies" and Mr. Hamlin sang several songs by the pianist, who is a son of the eminent pianist and composer, Franz Rummel, and grandson of Morse, the inventor of telegraphy.

There were ninety of Chicago's most noted musicians and music lovers present, and from among the number were Frederick A. Stock, Fanny Bloomfield Zeisler, William Middleschulte, Harrison Wild, Clarence Dickinson, Charles W. Clark, Arthur Dunham, D. A. Clippinger, Frederick Root, Arthur Burton, Harold Henry, Chris Anderson, Edwin Schneider, Mme. Varesi and Mrs. Regina Watson.

C. W. B.

The winners of the Mendelssohn prizes this year in Berlin are Paul Steinhausen, a young composer studying at Gernsheim's Meisterschule for Composition, and Emerich Stefaniai, a piano student at the Royal High School of Music.

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